International Health Exhibition,

LONDON, 1884

HANDBOOK

ON THE

PRINCIPLES OF COOKING.

BY

SEPT. BERDMORE,

AUTHOR OF "THE KITCHEN AND THE CELLAR" IN 'A SCRATCH TEAM OF ESSAYS.'

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THE

PRINCIPLES OF COOKING.

INTRODUCTION.

"Wo was his *coke*, but if his sauce were
Poinant and sharpe and redy all his gere.
CHAUCER—*The Prologue*, v. 353.

"The company of cooks at Athens was in high esteem, and its duties were connected with the National religion."—ATHEN. xiv. 23.

I WILL take from the Introductory Lecture by the President of the Cleikum Club, which may be found in Mistress Margaret Dod's 'Manual,' the light and humorous remarks by an adept at this subject :—

"Gentlemen, man is a cooking animal; and in whatever situation he is found, it may be assumed as an axiom, that his progress in civilisation has kept exact pace with the degree of refinement he may have attained in the science of gastronomy. From the hairy man of the woods, gentlemen, digging his roots with his claws, to the refined banquet of the Greek, or the sumptuous entertainment of the Roman,* from the ferocious hunter, gnawing the half-broiled, bloody collop, torn from the still-reeking carcass, to the modern *gourmand*, apportioning his ingredients and blend-

* Cœlius Apicius, who lived in the time of Tiberius, is the one who has left us the history of Roman cookery. Of this book, the best edition was printed in London in the year 1705, with notes by Dr Martin Lester, Physician to Queen Anne.

ing his essences, the chain is complete! First, we have the brutalized digger of roots; then the shy entrapper of the finny tribes; and next, the fierce, foul feeder, devouring his ensnared prey, fat, blood, and muscle! The next age of cookery may be called the pastoral, as the last was that of the hunter. Here we have simple mild broths, seasoned, perhaps, with herbs of the field, and the kid seethed with milk. From the Gothic and Celtic tribes emerged the Chivalrous, or rather Feudal age of cookery—the wild boar roasted whole, the lordly swan, &c. Cookery had made considerable progress in England before the Reformation. We find the writers of those ages making large account of an art from which common sense, in all countries, borrows its most striking illustrations and analogies. The ambitious man 'seeks to rule the roast;' the meddling person 'likes to have his finger in the pie;' 'meat and mass hinder no business;' the rash man 'gets into a stew,' and 'cooks himself a pretty mess;' 'a half loaf is better than no bread;' 'there goes reason to the roasting of an egg;' 'fools make feasts, and wise men eat them;' 'the churl invites a guest, and sticks him with the spit;' 'the belly is every man's master;' 'he who will not fight for his meat, what will he fight for?' 'a hungry man is an angry man;' 'it's ill-talking between a full man and a fasting;' 'it is the main business of every man's life to make the pot boil;' or, as the Scots more emphatically have it, 'to make the pot play brown,' which a maigre pot will never do." [Here we have the origin of the term "pot-boiler" applied to the pictures of modern painters which have been finished without much regard to the artist's real powers in order to provide money to make the pot boil.] "The proof of the pudding is in the eating," was here interposed by one of the members of the Cleikum Club, and with this observation I may conclude my extracts from this entertaining lecture. The great authority of early English cookery is the 'Forme of Cure,' composed about A.D. 1390, by the Master Cooks of Richard II., which was published in 1780, by that able antiquary, Mr. Pegge.—('Ency. Met.')

The word cookery is derived from the Latin *coquo*, and means to bake, roast, boil, &c. It also comprises the preservation of food otherwise than by the action of fire, as, for instance, where dry beef, or fish, or fruit, has been obtained by the heat of the sun.

You may take drying in the sun to have been the most original form of cooking, as fire has not been always universally known. When it became known to man, and acquired the title of one of the elements, roasting first before it, or grilling food on it, or baking underneath its ashes probably followed, and the use of hot water could only have obtained when vessels or utensils capable of containing water and resisting fire came to be manufactured.

In cooking, we have to appeal to the senses to aid us, and the variation in the performances of cooks may be due to the fact that all have not at one and the same time, in the greatest conditions of perfection, eyes to see with, touch to feel, a sense of smell, or a perfect taste—for all these are required.

More than that, the cook may easily be misled by the quality of the compounds or ingredients to be dealt with.

The following observations, by a man of great talent, exemplify this :—

"It is well to be particular in receipts ; but it is idle to put out of sight the fact that particulars vary every day, in every country, and in every household—the sugar of England is a good deal sweeter than the sugar of France—the salt of France is much more salt than that of England. The quantities to be used, therefore, must continually vary. Again, everybody knows that vegetables are not alike in flavour ; some apples are comparatively tasteless, so are some carrots, and one lemon is sharper than another. Therefore in one kitchen a lemon, an apple, or a couple of carrots, will go further to flavour a sauce than double the number in another kitchen. Carême praised the beef of England, he said it was perfectly beautiful, tender, delicious to taste, pleasant to behold, but he also said that it wanted

the unctuosity of the French beef, and would not lend itself to sauces and rich *consommès* without using up far more than would be required in France. What does this mean, but that quantities of beef used for soup in one country will not do for the same soup in another country. It depends on the butcher. It is the same with ham—the flavour of which is not to be measured by weight—a hundred pounds of French ham will not yield the flavour contained in ten pounds of Spanish, German, or English hams. It would be easy to multiply such examples, showing that quantities are deceptive, because they are unintelligible apart from quality."—(*Dallas.*)

Some remarks of an apologetic character may not be out of place in this introduction.

When we use the word "principles," we assume a certain possession of scientific data on which these "principles" are based. Unfortunately, and here the apology comes in, the refinements attending the best knowledge of the "principles" are so multiple that, according to present lights, a good practical cook with taste would beat the finest theoretical *chef*, who confined himself to weights and measures in food, fire, and utensils, and in whom the necessary good taste might be absent.

Here and there we may find the observations of a scientific man, like Mr. Mattieu Williams, whom I have freely quoted, of the greatest importance as proving the why and the wherefore of certain principles; but, infallibly, we must recognise that Science is now and again to be left alone, and an appeal made to her handmaid, Art.

So much for the difficulty of laying down the "Principles of Cooking" on a purely scientific basis, and, this apology made, I may proceed with my work, but I wish to insist very specially that no one, male or female, working for wage or working for love, need ever proceed to practice in the kitchen until he or she has mastered the great and essential difference between BOILING and SIMMERING. In that lies the major part to be played in spoiling or improving the food committed to his or her care.

Holding, as I have done, very strong convictions on most points connected with household cookery, and, without any leaning to what is called the French school, except for so much as is good in it, I have, of course, had to apply on technical points to experts and authorities. Rarely, indeed, have I found those I deemed the best of them to differ from each other, although, I admit, that on the question of closing the stock-pot I could get no unanimous opinion. I have made it my rule to quote my authority where I have adopted the said authority entirely.

I particularly desire to recognise the value of Mrs. Reeve's 'Cookery and House-keeping' (Longmans), from which I have extracted observations on the defects of English cookery, which repeat in greater detail the views I expressed some years ago.*

THE ELEMENTS OF COOKING.

Those things which mainly assist us in the art and science of cooking may be said to be :—

A. Food (animal and vegetable) and liquid (generally water, but sometimes fat or oil, wine, and vinegar).

B. Fire.

C. The utensils in which we place, or by which we apply the food to the action of heat.

Yet this will not be correct unless I point out the exceptions to the rule of using fire. Of course where oysters, &c., are eaten raw, or where we indulge in fresh fruit, no process of cooking intervenes. The same cannot be said if you prepare a salad with oil and vinegar, &c. It is true it is called preparing, but, effectively, it is cooking in a cold form, and requires as much attention as other methods where heat is employed.

In other Handbooks issued by the Executive Council the reader will find most that is to be said on the character

* Article "The Kitchen and the Cellar" (*Quarterly Review*, No. 286, 1877), now re-published in my work, 'A Scratch Team of Essays.'

of A, Food,* and the Reports of the Jurors will enlighten the public on the merits of the latest forms of ranges, &c., made to assist us in utilising B, Fire. But C, the utensils we employ, demand particular attention from me, for on their shape, make, material, and cleanliness, the success of the cook's work will very much depend.

Utensils, then, will be my first study; then the verbs which we employ in cooking, and their illustration.

UTENSILS.

If I give you a list, as near as may be, of all possible kitchen requisites, it by no means follows that they are to be desired by all sorts and conditions of mankind. I shall afterwards accentuate the more important, and I will only italicize here those without which it is difficult to carry on the most modest operations :—

Ice-mould, ice-pudding mould, *spice-box*, pepper-mill, *pestle and mortar*, baking-sheet, *dish-covers*, freezing-machine, turbot-kettle, *fish-kettle*, *dripping-pan and ladle*, *preserving-pans*, *gravy-strainers*, *egg-whisk*, frying-basket, salamander, Bain-Marie pan, *jelly-bag* and stand, *seasoning-box*, *omelette-pan*, cutlet-pan, *cooks' knives*, pallet-knife, *kitchen-fork*, *copper stew-pans*, *stock-pot*, *iron saucepans* (*enamelled*), boiler, braizing-pan, *frying-pan*, *colander*, *Yorkshire-pudding tins*, copper-moulds, tin-moulds, border-moulds, *larding-needles*, *trussing-needles*, *skewers*, *saw*, *chopper*, cutlet-bat, *paste-board*,

* On the other hand, it is not an unfair thing for the compiler of this Handbook to insist that the English cook is unfairly handicapped by the market-gardener. All the principles in the world will not enable the cook to make vegetables appear and taste fresh that a gardener, who only consults his own convenience or that of the market, sends in twenty-four hours before the proper time. The anti-scorbutic properties of the vegetables may remain, but their fresh garden flavour will have disappeared, and, as I have said elsewhere in the article already mentioned, we want in cooking to extract the subtle essence of the garden and present it in the dining-room.

Always admitting that you must afford proper time for the cook to clean them, the later vegetables are gathered the better.

rolling-pin, *flour-tub*, *weights and scales*, *liquid-measure*, *mincing-knife*, *mincing-machine*, *wire-sieves*, *hair-sieves*, tamis-bats, *tamis-cloths*, *wooden spoons*, *iron spoons* (galvanised), French cutters, *paste-cutters*, paste-brushes, biscuit-pricker, *patty-pans*, *tea-kettles*, *toasting-fork*, *gridirons* (if you grill fish, 2), *washing-up tubs*, *wooden pails*, *zinc or galvanised-iron pail*, 4-gallon iron saucepan, 2-gallon ditto, *tin egg-saucepan*, iron stew-pan, *quart enamelled-iron saucepan*, pint ditto, 2-quart milk-can (with cover), *flour dredger*, *pepper-dredger*, *nutmeg-grater*, *trivets*, *chopping-board*, *hatchet* (for breaking bones); thick oak board, for cutting up meat; *salt-box*, egg-basket, *wire salad-basket*, *pudding-basins*, *pie-dishes*, *pastry-basin*, *vegetable-pan*, *bread-pan with cover*, iron digester-pot (3 gallons), *block-tin cake-mould*, block-tin raised pie-mould, wrought-iron omelette-pan, cradle-spit, *oval boiling-pot*, *meat-screen*, *bottle-jack*, root-knife, *Dutch-oven*, *saucepan with steamer*, *box of vegetable-cutters*, *fish-slice*, *egg-slice*, box of pastry-cutters, *bread-grater*, *vegetable-scoop*, *tin funnel*, *gravy-strainer*, tartlet-pans, tinned meat-hooks, cork-screw, thermometer, washing-bowl, cinder-shovel, *coffee-mill*, coffee-roaster with clockwork action, refrigerator.

Of the above many are required not only in duplicate and in one size, but in larger numbers and dimensions.

I will now proceed to describe the most necessary of these.

Scales and Measures.

These are an absolute necessity in any well-ordered kitchen. You must be precise in checking any possible errors on the part of the tradesman who has supplied you, and you must be precise in the proportion of the various articles of food that are to enter into combination under your auspices.

Measures, by which I mean liquid measures, are also desirable. Above all things, take care that your weights have their exact place, from which there is no deviation. Have paper always at hand in a drawer, which you may

place on the scales when you have to weigh fatty or greasy substances. Your time, or that of your kitchen-maid, ought not to be passed in keeping your scales bright. Rather let the labour of the elbow, combined with the proper lubricant, be bestowed on those copper saucepans in which you ought to take a pride.

I shall add to the heading of each utensil the verb in cooking to which it is allied.

As to the relative value of liquid measures, you may take it as a rule, for practical purposes, that—

30 drops = a teaspoonful.
4 teaspoonfuls = 1 table-spoonful.
4 table-spoonfuls = 2 fluid ounces = one-eighth of a pint = a wine-glass (a very indefinite measure in its own name, but one which we can only recognise in this manner).

1 large table-spoonful of flour ..	=	½	ounce
1 table-spoonful of salt, brown sugar, &c	=	1	„
1 hen's egg .. .. .. (about)	=	2	ounces
1 apple .. .. (about)	=	3	„
1 pint of bread crumbs .. (about)	=	8	„
1 pint of flour, sugar, &c.	=	1	lb.
A quartern or ¼ gallon	=	3½	lbs.
A peck or stone	=	14	„

A gill is ¼ pint.

The Kitchener, or Modern Kitchen Range

I shall have again to refer more particularly to the modern kitchener when I treat of roasting and boiling. It may be sufficient to point out here that its introduction has placed our cooks in a better position with regard to the possibility of cleanliness, and also with regard to the proper regulation of the heat, to say nothing of the economy of fuel; in fact it brings the English cook more on a par with her French rival, who works with charcoal. A writer, for whose views on the subject of cooking I have a great respect, says, "It can hardly be doubted that in past ages, when English cooking vessels were made of copper, like those of most foreign countries in the present day, and charcoal was the ordinary kitchen fuel, this country had

much the same style of victuals as the rest of the civilized world. The introduction of iron pots and pit-coal firing has largely to answer for the sorry pass to which the culinary art has come here." Of course, the writer referred more particularly to pit-coal firing in open ranges.

For the same reasons, economy of heat and cleanliness, gas-stoves are much to be commended, and the existence of one or two jets in combination with the usual kitchener is of great value where you want to have your stock-pots constantly at work.

On this Mrs. Reeve says: "The best grate or hot-plate for cooking purposes has yet to be devised. The old-fashioned open-range roasts admirably, but it does everything else very badly. A hot-plate, or gas-rings, or charcoal fires in a hot-plate, must exist in every kitchen where there is to be varied cookery."

The Boiling or Simmering Pot (Verbs—To boil or simmer).

This is a large iron pot, tinned inside, with a cover. It contains from 2 to 5 gallons and upwards. There are puddings where you will use it for boiling. There are pieces of meat where the simmering process will come in.

The Frying-pan.

Of all the utensils of the kitchen, this is the most common, the most world-pervading, and yet is constructed in defiance of the rules that govern the process of frying.

The frying-pan of commerce—I mean by that what you can buy at the ordinary ironmonger's—is never deep enough.

A false economy is invariably practised in the matter of the fat, which should completely cover most articles to be fried, and, when used, be strained off into hot water. I mean by this that because I advocate a deep frying-pan, which will enable you to fry, say, a sole without turning it over, I do not necessarily advocate extravagance. Fat

should always be fit for use several times. This will be more fully enlarged on when we come to the process of frying.

There should be in every kitchen a fish frying-pan, with drainer or wire lining, by which you can take out your fish without risk of breaking it. This frying-pan should be 5 or 6 inches deep.

For omelettes, &c., a special pan is better.

Dr. Mitchell complains that the sides of our frying-pans are too perpendicular, and not convenient for making an omelette. I did not think that that was one of their faults, but rather want of depth. Doubtless, for omelette-making you want a special frying-pan. But even here the cook's skill in making the omelette mixture has as much to do with the result.

Sauce or Stew Pans (Verbs—To simmer, to stew, and sometimes to boil).

If you can possibly afford it (and, owing to the fall in the value of the metal, they have lessened in price), you should always have copper stewpans, as well as other saucepans, in your kitchen. Three, varying from a pint to two quarts, will satisfy the wants of a modest household. These stewpans are tin-lined, and require at various periods, according to their service, to be re-tinned. Otherwise very serious results, in the form of poisoning, may result.

Iron saucepans, lined with enamel, or simply tinned, are chiefly of use where the food you cook in them is to be subject to absolute boiling. Such is the case with the plain potato or other vegetable, or, say, puddings; but when you have simmering to do, appeal to your copper pan to aid you. Or, again, have a double saucepan, similar in principle to a bain-marie, where a small saucepan, lined with enamel, fits into a larger one, in which you have the water. Under the verb "to stew," you will see where the utility of this may be found.

The Stock-pot (Verbs—To simmer, to stew).

You will, if your means afford it, have two of these, one with a cock to draw off the liquor; and, as I have pointed out under the head of kitchener, it would be a great advantage if every range had gas laid on, so that either of these utensils, or both, might be placed over one or more jets, to carry on economically the processes for which they are intended. I have not dwelt on the old digester, as modern *chefs* seem to have discarded it, for reasons connected with the great question of whether you should or should not keep your cover on. See under the head of "Stewing," below. One of your stock-pots may very well be of EARTHENWARE; and it is singular that the West Indian practice of having a standing pepper-pot from which a meal can always be obtained, has never got a footing in this country. In Baron Brisse's French work, 'Household Cookery,' he says, "never mind what any one says, I still maintain that the best bouillon is to be made in earthenware."

The West Indian pepper-pot named above is made in a large pipkin of very singular and (at first) friable material. I learn that it hardens by usage, and that a pot will continue in constant use through two or three generations. As I remark below, under the head of made dishes, it is a pity we cannot have some national dish cooked in some such vessel always on the hot-plate, always ready to afford the guest a palatable meal.

The Gridiron (Verb—To grill or broil).

This article does not require description. The substitution of fluted bars and a gravy-trough for the ordinary iron bars is undoubtedly an advantage. The legs nearer the handle should be shorter than the legs farther from the cook, because the fat will then flow down the grooves away from the fire.

The Fish Kettle.

You may have this in different metals, according to your purse

Salamander (Verb—To brown).

An iron which you heat red-hot, and with which you brown macaroni, &c., that are thereby improved in taste and appearance.

Pestle and Mortar.

Very necessary, in households even of moderate means.

Salad Bowls.

These should be in two or more sizes. Their interior should form a perfect half-circle or hemisphere.

Braising Pan (Verb—To braise).

This is a pan with a hollow lid to contain hot coals or hot water. As the braising-pan must not be too large for the piece of meat to be braised, it is desirable to have hollow lids to more than one size of stewpan. (REEVE.)

Bain Marie.

A hot water-bath in which to place sauce and stewpans.

Meat Screen—Roasters (Verb—To roast).

You know the ordinary meat-screen, and it is unnecessary to illustrate or dwell on it. Much having been said about the difficulty, now that smoke-jacks are out of date, of roasting meat horizontally, I bethought me that it would not be difficult to devise a jack and spit, and dripping-pan in connection with a meat-screen. I had just completed my plans when I found that I had been anticipated by a manufacturer, and that you can buy such a thing, under the name of the Veruvolver.

I am not sure but what some ventilation might with advantage be applied in this case to the meat-screen, and my original idea was to have the dripping-pan and spit in front of it, and only the machinery for turning placed at the side. No doubt there would be some technical diffi-

culties in the way of this, and we may find ourselves obliged to have the spit and pan inside the screen. I grudge the loss of the oxygen with which meat roasted in the ordinary way is supplied, and I therefore think that, as in the oven, if we roast our meat in an enclosed space, we must take care to have that space ventilated.

It has not been thought necessary to give illustrations of all these, because any ironmonger's catalogue will show you to what I have referred.

THE VERBS OF COOKING.

It may seem to some that I write of very elementary principles, which every school-board child should know, when I ask you to follow me in defining what the verbs are which represent certain processes of cooking.

But truth and accuracy are the first elements in any science, and if I show you that verbs are employed which do not represent facts, you will become convinced that it is not idly that I ask you to pay attention to this elementary provision.

I will give you as an example of possible inaccuracy, the immortal description in one of Dickens's novels, of the boiled leg of mutton and trimmings called a swarry, which was to satisfy the longings for food of a select band of Bath footmen.

I say possible inaccuracy, because it may have been that these gentlemen were satisfied with very hard meat, and hard meat they would have had if they got a *boiled* leg of mutton. I do not think they would have been satisfied, and I do not think the novelist meant that they should have had set before them otherwise than a decent dish.

But the novelist adopted the current and misleading phrase "boiled," when what the mutton underwent or should have undergone, was the process of "*simmering*."

I have laid some stress on this in my brief introduction,

because more food is spoiled throughout the empire by mistaking boiling for simmering, than by any of the other processes by which cooks destroy food and torture the persons who are to eat it.

Let me define here what that which is *called* a boiled leg of mutton properly cooked is *not*—it is not boiled in any sense of the word. You bring your water fully to boiling-point before you plunge in the leg, but the meat itself whilst being closed in its pores by the action of the boiling-water reduces that water immediately in temperature, and if you are wise you will never allow that to rise again to boiling-point. For the rest of the time, during which it is in the pot, it remains at a simmering temperature.

Almost all cookery-books require re-editing in respect to this expression "boiling," the word being most frequently used where nothing more than "simmering" is meant.

In the same way, in consequence of the advent of the kitchener, we are gradually getting to the use of the word "roast," where in reality we mean the process of "baking." The distinction is not of the same lasting importance, because you do not absolutely spoil food where you use the oven instead of the spit. In the case of boiling versus simmering, you do spoil the food and make it hard, and by the misuse of a verb you bring up two or three generations to a slipshod habit of using a verb which does not represent fact.

Our verbs in cooking may be said to be to Roast, to Bake, to Grill, Broil or Toast. These last are synonymous, as shown by the French verb *griller*. *Pain grillé* is toasted bread, which we shorten into "toast," although we might in accuracy just as well call bacon done in a Dutch oven "toast." To Fry, to Boil, to Simmer, to Stew (soups, sauces, &c.), to Braise, to Baste, to Brown, to Clarify, to Reduce. To *Sauter* (here we use a French verb, because we have no equivalent to represent the process. Literally, it is to "toss," effectively), to Fry lightly, to Flavour, to Strain, to Sweeten, to Roll, to Knead, to Mix, to Stir, to

core, *e.g.* to take out the core of an apple or pear. To Peel, to Butter, *e.g.* to line a mould with a thin layer of butter, to Skim, to Reduce, to Scald, to Dress, to Brown or Colour, to Serve.

Of these verbs the following comprehend the elementary principles on the successful realisation of which your cooking will be good or the reverse. Roast, Bake, Grill, Fry, Boil, Simmer, Stew, *Sauter*, Flavour, Clarify, Clean, Brown ; and serve.

The illustration of these verbs may well be preceded by some observations from the pen of a scientific man—Dr. Youmans, illustrating the action of heat upon meat—even although I may have to repeat in a different form elsewhere the substance of what he says.

"If the pure fibrine of meat is exposed to a moderate heat, it parts with a large portion of its water, which it held like a sponge, and loses the power of taking it up again. It consequently shrivels and shrinks. If the heat be carried high, further decomposition and charring takes place. The effect of boiling upon fibrine is not to make it more tender, but to increase the hardness and toughness. A low degree of heat changes liquid *albumen* to the solid condition, altering remarkably all its physical properties. It neither dissolves in water, hot nor cold, and is impenetrable to it. If diffused through one or two hundred times its weight of water, it coagulates, forming fine fibrous meshes throughout the liquid sufficient to entangle any mechanical substances that may be floating in it, and bring them to the surface or carry them to the bottom. In this way albumen is used as a clarifying agent. If its proportion be much larger, the entire water may combine with it and pass into the solid state. The egg for example, contains 74 per cent. of water, and 10 of oil. Yet its contents are all solidified by boiling, through the action of 14 per cent. of pure albumen."

It will also be useful for you to retain in your memory the general loss that takes place in beef and mutton in the processes of cooking. Thereby you may check roughly the

quantity of cooked meat that passes through the kitchen either on its way to the dining-room, and its consumption there, or which may be honestly used for promoting health and well-being among the domestics, or less honestly bestowed on guests of the kitchen to whom you have not sent out letters of invitation—

LOSS OF WEIGHT.

	In Boiling.	In Baking.	In Roasting.
	lb. oz.	lb. oz.	lb. oz.
4 lbs. beef lose	1 0	1 3	1 5
„ „ mutton lose	0 14	1 4	1 6

CHOICE AND PRESERVATION OF MEATS, FISH, &c.

Of course you must have some Principles in selecting meat, game, fish, &c., as you have in cooking them. I will give you some brief rules :—

For Beef.—Let the flesh have a smooth open grain, and a good red—the fat rather white than yellow. Ox-beef is the best. In old meat a streak of horn runs between the fat and the lean of the sirloin and ribs ; the harder, the older.

Mutton.—Fineness of grain and firm white fat are the chief good characteristics.

Pork.—A thin rind is a great merit.

Venison.—If the fat be clear, bright, and thick, and the cleft of the haunch smooth and close, it is young ; but if the cleft is wide and tough, it is old. To judge of its sweetness, run a narrow knife into the shoulder or haunch, and you will know by the scent. It bears keeping better than other meats, and if eaten fresh is not so good as mutton.

In that curious work, 'A Country Housewife,' by R. Bradley, Professor of Botany in the University of Cambridge, and F.R.S. (London, 1732), he says :—

"Sometimes venison (meaning a buck) comes up to London not fit for the table ; to prevent which, order the

keeper, when he has killed it, to strew three or four pounds of pepper, beaten fine, upon it; and especially upon the neck-parts of the sides, after he has washed them with vinegar and dried them well.

"But if it stinks when you receive it, wash it with vinegar and dry it; then pepper it and wrap it in a dry cloth, bury it in the ground three feet deep at least, and in sixteen hours it will be sweet, fit for eating; then wash off the pepper with vinegar and dry it with a cloth, and hang it where the cool air may pass and the blue-flies cannot come at it."

To keep Game from tainting.

When you have drawn and washed your birds with soda and water, and well rinsed and wiped them, rub in lightly salt and black pepper. Then put in the cavity of each bird a piece of charcoal, and hang in a cool place with a cloth over them. (*Reeve.*)

The following remarks on refrigerated meat come to me from a firm in Leadenhall Market that deals most largely in this business, and that in a retail form. As this kind of food is likely to be more and more used among us, you will take note of what they say :—

"New Zealand mutton is frozen mutton, as hard as a stone when we receive it, and should be treated as fresh-slaughtered meat. It should not be cooked till it has hung in the larder several days to get the frost thoroughly out and to make it eat more mellow. This process causes the meat to get a little discoloured, but adds greatly to the flavour. (This specially refers to the legs, loin, and shoulders.)

"But should the meat be required for immediate use then it should be thawed by placing it in front of the fire for about one hour and a half before putting it down to cook; but it is far better to thaw it gradually, as above stated."

Turkey.—If young, smooth black legs (the cock with a short spur). If fresh, eyes full and bright, feet supple and moist. If old, eyes sunk, feet dry, and legs red and rough.

Fowls.—If a cock, spurs short, but see that they have not been cut or pared to deceive the buyer. Comb of a cock bright and red. Vent close and dark. Black-legged fowls to be preferred for roasting.

Geese.—Bill and feet yellow, if young; if old, red; if fresh, feet pliable; if stale, dry and stiff. Choose them thick in the breast, moderately fat, and the fat of a good colour.

Ducks.—Same rules as for geese. Tame ducks have thick feet and of a dusky yellow. Wild ones, feet reddish and smaller.

Pigeons.—The feet should be supple. (The flesh of the wood-pigeon is dark-coloured, and if properly kept, is equal to teal.)

Hare or Rabbit.—Look at the claws, ears, and haunch. If blunt, dry, and thick, it is old. If claws are sharp, ear easily tears, and cleft in lip not much spread, the animal is young. A leveret will be known by a small bone near the foot on fore-legs.

Partridges.—Try the bill. If soft, young; if hard, an old bird. Same for grouse.

Pheasants.—Cocks by preference, with short blunt spurs

Fish

The following observations are extracted from the 'International Fish-Cooking Book,' by the author of 'Facts and Hints for Every-day Life,' published last year. By attention to them the cook will be on the road to success.

Selecting Fish.

The most reliable signs of freshness in fish of every kind is the brightness and prominence of the eyes, and the

redness and rigidity of the gills. Fish which is unseasonable will display a want of solidity and firmness, with a blueish pearly appearance where it should be white. Salmon, mackerel, herrings, carp, tench, and trout rapidly lose freshness, flat fish preserves it longer, skate and turbot require to be kept for a day to attain perfection as food.

Preserving Fish.

Fish, except in frosty weather, will not keep more than two or three days. Those that are to be kept should have their intestines removed directly they are caught. Never salt soles. Turbot, if lightly rubbed with salt and kept in a cool place, will keep well for two or three days. Eels should be bought alive.

Fish will keep good several days, if treated in the following way:—Put into a saucepan three quarts of spring water, a pint of good vinegar, and a spoonful of salt. When it boils put in the fish, and let it remain in two minutes, drain, hang in a cool place. Smelts and other small fish should remain in the boiling liquid only one minute, and when drained, hung up in small open wicker baskets, through which the air can readily pass.

Hints for the Cook.

Amongst trout that known as the silver trout is best in flavour. The harder the water, the better it is for boiling salmon. It is an important point in cooking fish to keep the vessels perfectly clean, particularly the fish-kettle, which should be warmed on the fire before cleansing finally, in order that any little pieces of cold fish and jelly, which are apt to adhere to the corners, may be melted and removed. It should smell perfectly fresh before use. Many a fine fish is spoilt by the neglect of such precautions. We mention in the following receipts the salamander. Those who have not this instrument may make a fire-shovel red-

hot, and hold it close to the preparation they wish to brown. Frying is a rather costly way of cooking fish, as it wastes the fat, which would make a sauce for them if boiled. However, the lard, if returned at once to the basin, may be used a second time. The grand secret, we may add, of successful frying is to have sufficient fat boiling, before the fish is placed in the frying-pan, to cover it. Butter is substituted for lard sometimes, but it does not improve the colour of the fish, and on the Continent oil is used, which is expensive. Clarified dripping is very good for this purpose. Fish should be cleaned by the fishmonger. To remove the earthy flavour which pond fish has, when the fish is carefully cleaned insert in place of the removed interior a piece of bread to fill the vacuum closely. This is removed after the fish is cooked.

So long as you are in a large town, trussing is of no importance, as your poultryman will always truss any game you may have sent you. But should you be in a country district, or in the Highlands with friends about you shooting down game, it will be essential for you to know how to truss.

The process is too long to describe here in all its branches, and so I will refer you to Mrs. Acton's book.

Salted Meat.

In what way salting injures meat, as it undoubtedly does, is not, I believe, known in a perfectly scientific manner, but as the most influential constituents of meat are dissolved in its juice, it may be taken that the salt abstracts the juice with its albumen, kreatine, and valuable salts; for we find that the brine contains the chief soup-forming elements of meat.

TO ROAST AND TO BAKE.

(*See again* TO BAKE.)

Strictly speaking, these two "Principles" should be separated and dealt with on their distinctive merits. But the extended introduction of kitcheners in place of the old open range have brought us in face of the fact that much food that was formerly roasted goes into the oven. Owing to the increased ventilation that is now given to the contents of the modern oven, a joint cooked in it does not present the decidedly baked flavour that obtained when the process first came into use. The economy and the cleanliness associated with the kitchener are so great, that no one would place the open range in comparison with it for other purposes than roasting. Yet it does not follow that I am to advise you to eschew roasting and commit your joint to the oven. No oven, I contend, has yet been constructed that will turn out a baked joint of meat equal in flavour to what the same joint would have had if cooked with the old-fashioned jack in front of the fire. "What are you to do?" will be your question. The answer is simple. Let the open fire of the kitchener have a larger surface-area, place in front of it thinner bars than those ordinarily supplied, and effect the necessary economy in fuel by having a moveable grating in the fire-place, which may contract it when roasting is not to be performed. It is the condensed vapour in the oven, of which you cannot entirely get rid, that affects the fatty part of a joint and causes it to be less crisp. A writer whom I have already quoted, Dr. Mitchell, of London and Paris, says on this subject of roasting, "Even the boasted English roast is no longer what it was in the days when few households were without the pulley-jack and horizontal spit. The deterioration set in with the introduction of the bottle-jack and vertical roasting, and has been intensified by the kitchener with its stuffy empy-

reumatic oven." You see by this language what very positive views a competent judge holds as to the impossibility of making an oven do the work of the open fire, and I ask you, in the interests of good cooking, never to listen to what interested dealers in ranges may tell you. An open fire and a horizontal spit (see Utensils) are quite possible adjuncts to a modern kitchener, and if you insist upon them they will be supplied. I do not say that this horizontal spit is to be found at every ironmonger's, but I have shown that the motive-power can be applied at the side of an ordinary meat-screen to the horizontal spit, on the value of which, for roasting purposes, Dr. Mitchell very properly insists.

At the same time, let me appreciate at its true value the oven in a modern kitchener for poor people who cannot afford a jack. Yet even with an oven the basting should not be dispensed with ; and as you have to open your oven for the purposes of turning the meat, so you may avail yourself of the same opportunity for basting, taking care to open and close the door gently.

If we reflect for one moment on the difference between the coffee-berry in its simple state and the flavour produced by roasting, we shall realise what the action of fire may do in developing a hidden fragrance.

You will see under the head of Boiling and Simmering how a crust or shell is formed by a proper process, within which the sapid constituents of the meat are retained, rendering it juicy and well-flavoured. So it is in roasting or baking ; for whether the meat be surrounded by water or in an oven, or before the fire, so soon as the waterproof coating is formed around it, the further changes are effected alike in both cases by internal vapour or steam. In roasting or baking, therefore, the fire should be at first made very hot, until the surface-pores are completely plugged and the albuminous crust is formed.

As a broad rule, you may take fifteen minutes to the pound for beef and mutton, and seventeen to twenty

minutes to the pound for pork and veal. Mrs. Reeve gives the following :—

TIME TABLE FOR ROASTING AT AN OPEN FIRE.

10 lbs. of beef	require	2½ hours
5 „ „	„	1¼ „
6 „ leg of mutton	„	1½ „
Quarter of lamb	requires	1 hour
Leg of lamb	„	¾ „
4 lbs. of veal	require	2 hours
4 „ pork	„	2 „
Hare	requires	1½ „
Leveret	„	¾ hour
Turkey	„	1½ hours
Fowl	„	¾ hour
Goose	„	1¼ hours
Duck	„	¾ hour
Pheasant	„	¾ „
Partridge	„	½ „

In roasting small birds, you will take care to bear in mind the important factor, time. From a quarter of an hour to twenty minutes is generally sufficient for a small bird. For venison the time will be much the same as for meat, according to size.

TO BAKE.

Of all the food which passes through the oven, bread, the staff of life, is the principal. The fact that it is universally made for our use, and very rarely comes to our table from our own oven, renders it unnecessary to describe at length the process through which it passes. But you may possibly find recommended in some of the reports connected with this Health Exhibition the use of whole-meal bread, and you may find it difficult to get yourself supplied with it. If this be the case, and you find yourself compelled to make the whole-meal flour into bread in your own kitchen, the following directions may be of value to you :—Take half a quartern, or 1¾ lbs., of dry whole meal ; 1½ pints good measure of half milk and half water, which should be tepid ;

1 ounce of fresh German yeast ; 1 pinch of salt. Mix the yeast with half a pint of the liquid smoothly into a cream ; stir this into the flour with a wooden spoon, and add the remainder of the liquid when thoroughly mixed. Knead it well, and put it into a tin properly buttered. Set it near the fire for *twenty minutes, and then bake* in a moderate oven about one hour. Turn it at the half hour gently, so that each side in turn shall get the greater heat, and do not slam the oven door.

The difference between this process and that of making white bread, is to be found in the above italics ; *i.e.* white bread would be placed before the fire for an hour or upwards before you arrived at the process of kneading, whereas the whole time employed in making a loaf of whole-meal bread may be comprised in thirty minutes.

There are some things, such as *soufflés*, which can only be supplied in an eatable form by proceeding direct from the pan to the dining-room. I recollect the *chef* to a Russian nobleman telling me a story about these. His master was a *gourmet*, but sometimes had personages as guests who were liable to be unpunctual. On these occasions he would proceed to make *soufflé* after *soufflé* until the appointed time came for the dish to be eaten. He was a *chef* who considered his reputation would have gone for ever if he had served a *soufflé* that had passed the first and only rise.

Ovens differ much even if constructed on the same basis. It is of great importance that you should study your oven. You can regulate the heat of an oven by putting in a tin plate at times to absorb extra heat. In baking meat take care to baste at intervals. See above, to Roast.

Take the precaution not to make a pie too large for your oven, as the Strasbourg pastry-cook did, who was ordered to supply a German personage with an enormous *paté*.

TO GRILL, OR TOAST, OR BROIL.

This is a process where you cook by radiation. You fail without a clear bright fire, and the utensil you employ is quite a secondary consideration. As in roasting, you form a crust on the outside of your steak or chop, and seal the juices within. The time you employ is purely a matter of taste for the person who is to eat it.

In the case of toasted bread it is essential that you should begin by presenting the surface of the bread five or six inches from the fire, approaching each side gradually. You will then obtain crisp toast, and you must serve it in a rack. It is peculiarly an English *plat*, and is scarcely met with on the Continent, except when ordered.

If by the conditions of your range* you are able to indulge in grilling without the flavour of coal smoke, remember that many fish grill well, and that for them you must have a separate and exclusive gridiron, which is sometimes chalked instead of greased.

You may also have a double gridiron, by which the chop can be turned without touching it, but a pair of tongs is the proper implement for moving a chop or steak.

TO FRY, ALSO TO *SAUTER*.

"Good frying is, in fact, boiling in fat," says Dr. Kitchener; but Dallas, perhaps more scientifically correct, allies the process to roasting. There is no question that the greatest French cooks have included an article fried under the head of *rôti*. Still, after this explanation, it will be better to confine ourselves to our national definition. We are not, at any rate, in the singular difficulty where the cooking books, directing us to "boil" when they mean, or ought to mean, to "simmer," have landed us. The following is one of the leading principles in frying most things.

* I am happy to say that I have at last seen one at this Exhibition.

Fry in boiling fat, and with a lively fire. Do not fry some time before you are going to serve, but time the operation so that you may serve direct from the pan to the table, allowing for draining off the fat. The smallest delay lessens success, for it permits the article fried to lose its crispness, and to become flabby. To this there is no exception.

You use dripping, lard, butter, and oil when you can afford and can get the latter. If you have occasion to skim a broth in which vegetables form a part, take such skimmed fat or grease, and put it aside for frying certain special articles. The flavour which such fat has gained from the meat and vegetables of the broth adds a pleasant qualification for the palate in the case of frying certain things. In like manner, if you have a *pâté de foie gras*, preserve the fat on the top of it, as it is sure to have some delicate flavour of the truffle.

Except in the case of whitebait, lard, butter, or clarified dripping are preferable for frying. For whitebait, rendered beef fat is the best medium.

"Frying," says Mr. Mattieu Williams, "is one of the processes in which the heat is communicated by convection, the medium being hot fat instead of the hot water used in the so-called, and miscalled, 'boiling' of meat.

"I say 'when properly conducted,' because it is too often very improperly conducted in domestic kitchens. This is the case whenever fish, cutlets, &c., are fried on a merely greased plate of metal, such as a common frying-pan. Pancakes or omelettes may be thus fried, but no kind of fish or meat. These should be immersed in a bath of fat sufficiently deep to cover them completely. To those who have not reasoned out the subject, such complete immersion in so large a quantity of fat may appear likely to produce a very greasy result. The contrary is the case.

"Let us take, as an example, the frying of a sole. On immersing this in a bath of fat raised to a temperature above that of boiling water, a violent hissing and crackling noise ('frizzing') is heard. This is caused by a series of small explosions due to the sudden conversion of water

into steam. The water was originally on the surface and between and within the fibres of the flesh of the sole. The continual expansion of this water into vapour, and its outbursting, prevents the fat from penetrating the fish, so long as the temperature is maintained above 212°, and thus the substance of the sole is cooked by the steam of its own juices, and its outside browned by the superheated fat.

"Now, let us suppose that a merely greased plate, like the bottom of a frying-pan, is used. Only one side of the sole is cooked at first—the side in contact with the pan—therefore it must be turned to cook the other side. When thus turned, the side first cooked with its adhering fat is cooling; its steam is condensing between its fibres, and the fat gradually entering to supply the place of steam, while the other side is cooking. Thus it is more greasy than if rapidly withdrawn from the bath of hot fat, and then allowed to drain before the steam commences to condense.

"Here is a frying-kettle, exhibited by Mr. Burton, with a wire frame or grill, fitting the bottom. On this the fish is laid, and by this it is raised immediately it is cooked, and the fat drained away. A stew-pan, or any other suitable kind of kettle, may be used, if provided with the wire basket for lifting; or a frying-pan of the ordinary kind, if deep enough.

"Although the quantity of fat required for starting this kind of frying is considerable, the consumption at each operation is less than when the greased plate is used; the material of the fat bath can be used again and again with occasional clarifying by methods well understood in the kitchen, but the fat used for smearing the frying-pan is nearly all wasted by the overheating and carbonising of a portion of it. Of course, two or more supplies of fat are required, one for fish, another for cutlets, &c., and another for such delicacies as apple fritters, which especially require the fat bath."

The plunging food into fat heated to from 300° to 400° naturally creates round it the same crust of which we speak in boiling and roasting. You may obtain thermometers

registering up to 500° Fahr. As Dallas says, if you would realise the difference between frying and half-frying, consider what a frying-kettle will do *versus* a frying-pan, always supposing the kettle full of fat, and the pan half full, after the usual English system.

The following is a recipe for preparing dripping-fat for the purposes of frying, but it must be understood as not applying to fish, omelettes, or pancakes, which cannot be fried in fat too clear of any kind of foreign flavour :—

"Melt all the residues of fat you have with a leaf of sage, a little celery, and a couple of sliced onions. When the onion becomes coloured, strain the whole through a clean sieve and pot it ; well covered, it will keep a long time."

The Italians are the most scientific and artistic in the matter of frying. They call the result a *fritto*. One of their commonest dishes is the mixed *fritto*, composed of veal cutlets, calves' brains, sliced artichokes, potatoes in short thin strips, &c. The secret of the *fritto* is that all these component parts are first soaked in a batter, and this batter will vary in its ingredients according to the character of the component parts. Take the above, for instance. The batter will be composed of a quarter of a pound of flour, the yolk of an egg, a teaspoonful of vinegar or, better still, the juice of half a lemon, and from 10 to 20 drops of oil. [The rarity of good olive-oil does not encourage me to include this in an English recipe, but such is the Italian formula.] You beat these all together, adding a little water or beer or white wine, sufficient to make the batter liquid. You beat the white of the egg apart and to a foam, and add it to the batter at the last moment just as you are about to fry. We now go back to the component parts of this *fritto*, which you are going to put into the prepared batter. The calves' brains you will clean, skin, and rinse, or even boil for a few minutes before you fry them, and the same with sweetbread if that is to be your dish, and then leave them to cool. When cold cut into small pieces about the size of half a walnut. Soak them first in a little oil, salt, and vinegar. Then dry them

with a clean cloth and soak them in the batter, from which they are thrown into the boiling fat or butter and fried to a rich gold colour. When quite crisp, and if the required colour, take them out of the fat and lay them on clean white paper or cloth to absorb the fat.* Serve on a cloth.

Cutlets, on the other hand, only require to be soaked in batter previous to frying. Vegetables, whether artichokes, cauliflowers, &c., are partly boiled in salt and water before being fried. Potatoes are preferable not boiled, and they are cut into strips so as to fry more easily.

I have given this as an example from a country where frying is a *specialité*. You will imagine it to be very elaborate and to take a vast deal of time, but cooking is not to be done without trouble, and in reality this resolves itself into the question whether you have or whether you have not all your requisites in order and to hand. No Italian girl would make a difficulty about it. It is in details of the kind shown to be necessary here in making a simple *fritto* that English cooks are so deficient.

And now to the gravest of all the principles which affect the absolute act of frying.

It is not enough that your fat should be in a spitting or bubbling state. It is a heat beyond this that you require, and which you will best find out by throwing in a small piece of bread and testing whether it turns colour immediately. If you omit this precaution with regard to heat, and put in your food too soon, you will take it out sodden instead of crisp, and it will never become of a bright and golden colour. On the other hand, if you let the fat rise to too great a temperature before putting in the food, it will become black.

The required temperature varies from 380° to 400° Fahr., and as you will probably not test by a thermometer, you will find at first that your patience, with the best intentions, will be tried; potatoes requiring the severer, while a

* All fried articles require the fat to be absorbed in this manner.

sole will demand the lower, heat. Yet practice alone can teach you this.

Directly you have taken your *fritto* or fried food out of the fat, take care to remove the pan from the fire, otherwise the fat will burn.

In describing the frying-pan, I have suggested that greater depth should be given them—say quite five inches—and the fat in it should be at least half that in depth for the frying of most things. Omelettes, pancakes, &c., are of course excepted.

A good light by which to fry, as in the case of grilling, is a necessity.

Sauter means to toss. It is really to fry lightly as opposed to frying in such a temperature that you obtain a roasting effect. You use less fat, and by tossing you prevent burning, and mitigate the heat.

TO BOIL.

(*See also* TO SIMMER.)

As I have already said, the public are so accustomed to hear of boiled legs of mutton, &c., that I may be expected to treat of meat under this head.

Inasmuch as meat will sometimes go through this to an infinitesimal degree, I will show you by the light of science what that infinitesimal degree is. Dr. Youmans says:—"In preparing meat for the table we shall discover it to be most desirable that the ingredients of its juice should remain in it, and this will depend much upon the methods of culinary procedure. If the piece of meat be introduced into the water when *briskly boiling*, the albumen at its surface, and to a certain depth inward, is immediately coagulated; thus enclosing the mass in a crust or shell which neither permits its juice to flow out, nor the external water to penetrate within, to dissolve, dilute, and weaken it. The greater part of the sapid (palatable) constituents of the meat are thus retained, rendering it juicy and well-

flavoured. It should be boiled *for only a few minutes*, and then kept for some time at a temperature of from 158° to 165° Fahr."

The learned writer has based the above on experiments by Liebig, than whom we can have no higher authority. But can any one pretend to say that meat that has passed through such a process can, when placed on the table, present to us boiled provision?

I trow not. The most we can say is that a large joint of meat may be suffered to boil two minutes, whilst for small pieces of meat the act of plunging into boiling water will be sufficient for the coagulation of the albumen.

And again, let us reflect what the "few minutes" of the scientific man may mean. Cooks have not always their eye on the clock, and a "few minutes," in fact any minutes beyond the number (two) that I prescribe, may be lengthened into that very indefinite period which secures that the meat shall be hard and any chance of its internal parts being cooked in the lower temperature (158° to 165°) reduced to a minimum.

It would be an advantage if cooks would retain their proclivities for water at boiling point for the infusion of tea. How often do we hear "The water 'as boil'd, Mum," from the lips of one who would not hesitate to keep a leg of mutton in full boiling water for a couple of hours!

You may boil salmon, lobster, and crabs, with advantage, but salmon if large, should be placed in cold or tepid salt and water with a teaspoonful of vinegar in it. If small, it may go into the boiling water at once. For other fish see To Simmer. In all cases you will skim as you would do with meat. When done get it out of the water as fast as possible, and set the drainer diagonally on the kettle. If you want to keep it hot some time before serving, dip a napkin in the hot liquor and spread it over the fish.

You may boil puddings of all kinds also.

It is generally agreed that salt beef, salt pork, and salt fish, are not plunged into boiling water, but are put into cold water which gradually rises to the desired temperature.

Boiling Rice.

Rice, if put into cold water and on to a good fire, is cooked by the time the water reaches boiling-point. Not a moment longer should water surround it. But rapid draining and the heat of the fire should rob every grain of particles of moisture, and afford you what might be a much more popular dish if we only cooked it properly.

Vegetables.

Boiling is the most common way of treating vegetables in this country. In their case there is no question of letting the boiling water drop to a condition of simmering, for you cannot keep up the boil too unintermittently. They should also be served *at once.* You will therefore study how late before the service is required it will be safe for you to put them into the pot or saucepan.

But before you come to this, your vegetables have to be picked and cleaned. As they should be as fresh as possible, so you will discourage the gardener from gathering large quantities at a time. Wash your vegetables if they need it, not otherwise. To let them lie in water is to injure them. If washed, the washing should be done quickly. To remove dirt is not the only object, but to dislodge vermin, such as earwigs, slugs, &c. Put into your washing-bowl a lump of salt, fill up with cold water, and add sufficient hot to make it tepid. Very shortly the vermin will quit the leaves of their own accord. You will now be ready for boiling.

Let your boiling-water contain a proportion of salt of two ounces to the gallon, and if you use soda to maintain the colour of green vegetables let it not exceed the size of a hazel nut. Keep your water well boiling from the moment you insert your vegetables, press them beneath the water from time to time so as to cook equally, and at the moment they have become tender, take them out, drain and, if necessary, press them, and serve in hot dishes. It has been held that if you wish your vegetables (green) to be of

a good colour you will keep the lid wholly or partially off the pot. The objection to this, where the kitchen is near the living-rooms, is that an unpleasant odour will pervade the house ; but this obnoxious element you may obviate by placing a lump of bread, the size of a French billiard ball, in a *linen* bag, and inserting it in the pot. It will absorb the gases which cause the disagreeable odour, and you will even pour away the water into the sink without further inconvenience. The linen bag being thoroughly washed will serve again. I think that if the cook would take advantage of rain-water, when it can be had, and adopt the above bread-bag, there will be little occasion to use soda.

Of the two kinds of asparagus, the white and the green and the wholly green, the latter takes from 10 to 15 minutes, the former perhaps 30. Boil the water before you put in the asparagus, and boil it ever more. Add half an ounce of salt per quart of water. Keep the tops out of the water, and do not let them break off. Drain well before you serve the asparagus in an oval dish. It is the practice to lay them on toast. I never heard of any one eating the toast, and should prefer a clean napkin.

Remember that whilst the water in which green vegetables or potatoes have been boiled is only to be thrown away, that which has cooked asparagus, lentils, peas, beans, or haricots is nourishing, and may serve as a foundation for soups.

Eggs.

Considering that these are one of the most important articles of food we have, it is quite wonderful how indifferent we are to the accurate cooking of them.

Except for special and indigestible purposes of a salad or a pie, boiled eggs should present, when served, a yolk set and the white or albumen a jelly. To succeed in this you will do better to simmer your eggs, and I refer you to that verb. In my endeavour to keep your mind clear as to the distinction between food that can be boiled thoroughly and such as can only properly be said to undergo that process

for a bare minute or two, I give you a table here for the former (fish, vegetables, &c.), and refer you to the verb simmer for the latter (mutton, turkey, &c.).

TIME TABLE FOR BOILING.

Rumpsteak-pudding	3½ to 4 hours.
Greens—quick boiling	25 mins.
Cabbage	¾ to 1 hour.
Asparagus—green	15 mins.
„ white	About 30 mins.
Artichokes (cold water at first)	30 mins.
Green peas (according to age)	15 to 30 mins.
Carrots	According to age.
Turnips (young)	15 to 20 mins.
French beans	15 to 20 mins.
Broccoli	15 to 20 mins.
Cauliflower	15 to 20 mins.
Brussels-sprouts	10 to 15 mins.
Parsnips	35 mins. to 1½ hours.
Spinach	12 to 15 mins.
Onions—whole	1 to 2 hours.
Lobster or crabs	20 mins. to ¾ of hour.
Salmon—boil quickly	10 mins. to the lb.

N.B.—Salt helps th scum to rise.

There is a good reason for boiling food where you desire to arrest fermentation and decay.

"The property of organic substances to pass into a state of fermentation and decay in contact with atmospheric air, and in consequence to transmit these states of change to other organised substances, *is annihilated in all cases without exception* by heating to the boiling point."—(*Liebig.*)

Under Simmering I shall again enlarge on the cooking of meat in water, with a crust of albumen coagulated around it, as distinguished from stewing or braising, where the water has never been allowed to get to boiling-point.

TO SIMMER.

(*See above,* TO BOIL.)

There is one simple reason for plunging meat into boiling water (212° Fahr.). By so doing the albumen coagulates, an envelope is formed which prevents the escape of the internal juice and excludes the water. This attained, the meat need only be kept in a temperature of from 158° to 165° to unite the best conditions for eating.—(*Liebig.*)

I insist, therefore, that it is misleading to use the term "boiled" to what is simmered, although we may still be remote from the process of stewing, which involves less water, and that never brought to boiling-point, a smaller pan, and a still less degree of heat.

Simmering Eggs.

Precisely the same principle of simmering may be applied to the cooking of an egg. Put it into a deep saucepan on the point of boiling, let it boil, take it off the fire immediately and let it stand on the side of the stove for five minutes from the time of first putting it in. So done, it will be hard nowhere and raw nowhere. An egg kept boiling at a galloping pace for the conventional three minutes and a half will have a fine hard crust of albumen (the white), but the yolk may possibly be raw.

The following observations by Mr. Mattieu Williams on the cooking of an egg still further bear out my contention in favour of simmering, as opposed to the boiling process.

"By the ordinary method of the three minutes' immersion in continually boiling water, the white of the egg becomes hard and indigestible before the yolk is fairly warmed, and half a minute too much, or half a minute too little, will nearly ruin the operation. Cockney cooks know very little concerning new-laid eggs, but farmhouse cooks are well aware that a new-laid egg demands nearly a

minute more of that sort of cookery than one of full London flavour.

"The proper mode, as I pointed out years ago, in my first book on Norway, is to place the egg in boiling water, then remove the saucepan from the fire altogether, and leave the egg in the water from ten minutes to a quarter of an hour.* About half a pint for one egg, three-quarters of a pint for two eggs, or a pint for four eggs, is the quantity demanded if the saucepan is well covered.

"The cold egg, or eggs, speedily reduce the temperature from 212° to near the cooking temperature, and before the egg is warmed throughout, it is quite down to 160°, so that it matters little whether it now remains five or ten minutes longer in the water. In making experiments with eggs, I have discovered that the temperature of coagulation of the yolk is lower than that of the white, and thus, if the egg is kept in water at 160° for a long time, the yolk may become harder than the white, the centre having time to become nearly as warm as the outside. But for this, the egg might be kept in the water at about 160° for an hour or two.

"I have here exhibited, by Mr. Burton, an apparatus specially constructed for the cooking of eggs. It is called an 'egg coddler.' Being made of bright metal, and well covered, the heat of the water is retained, and a smaller quantity than I have named is sufficient. The eggs are supported in a moveable frame, which can be taken out, carrying the eggs with it; nothing more is necessary than to place these on the breakfast table duly charged with eggs, fill it with boiling water about ten minutes before the attack on the breakfast is anticipated, and if this should be delayed ten minutes later, no serious mischief is done beyond; the eggs are not hard, and are still hot. Coddle your eggs, never boil them."

In cooking such a simple dish as porridge, the difference between boiling it sharp for ten minutes, which some cooks, forsooth! call cooking it, and simmering it gently

* NOTE.—Practical experience has convinced me that this is the only true way of cooking eggs in the shell, but I give them from eight to eleven minutes.—S. B.

for three-quarters of an hour, will prove to any one what an undeserved character this economical food has for being indigestible.

After a ham has been simmered, it is a great improvement to put it in a moderately warm oven, with a buttered paper over it, and bake for an hour. This is a Yorkshire custom, and a very good one.

TIME TABLE. (See also the Time Table for Boiling.)

(Those marked with a * are placed in cold water and allowed to come to a boiling point, and are then simmered. The rest are plunged into boiling water and then simmered.)

Round of beef	20 lbs.	5 hours
Aitchbone of beef	10 „	2¾ „
Brisket of beef	10 „	2¾ „
Ham	15 „	5 „
Leg of pork	8 „	3 „
Hand of pork	6 „	2½ „
Bacon	2 „	1½ „
Pig's cheek		2½ „
„ feet		3 „
Ox tongues, fresh		2½ „
„ „ salt (cold water at first)		3½ „
Leg of mutton	9 lbs.	2½ „
Neck „	7 „	2 „
Breast of Veal	7 „	2⅓ „
Knuckle	7 „	2⅓ „
*Calf's head, if skin on		3 to 4 „
* „ „ „ off		2½ to 3½ „
*Calves' feet		3 to 3½ hours
Turkey, large		2½ „
„ small		1½ „
Fowl		1 to 1½ „
Chicken		½ to ¾ hour
Partridge		½ „
Pigeon		½ „
*Turbot (15 lbs.)		35 to 40 mins.
*Cod's head and shoulders	(according to size)	40 to 60 „
Soles		6 to 12 „
Skate		12 to 20 „
Herrings		10 „
Mackerel		15 to 20 „
John Dory		10 to 20 „

Observe well the remarks on the salt and vinegar in the water for fish, under the head To Boil.

Count Rumford illustrates by a story the advantages of moderate heat in cooking fish. "In the seaport towns of the New England States in North America it has been a custom, time immemorial, among people of fashion to dine one day in the week (Saturday) on *salt fish;* and a long habit of preparing the same dish has, as might have been expected, led to very considerable improvements in the art of cooking it. I have often heard foreigners, who have assisted at these dinners, declare that they never tasted salt fish dressed in such perfection; and I well remember that the secret of cooking it is to keep it a great many hours in water that is *just scalding hot*, but which is never made actually to boil."

It is not always necessary that you should boil or simmer your food in plain salt and water.

There are methods, too little understood with us, by which you obtain delicate fragrance by using a very cheap liquor. Such is what the French call "Court-Bouillon." To give this an English name, I will call it "flavoured water-broth," meaning that it is something more than water, and yet without meat. In effect, it is water to which you have added some vinegar, carrots, onions, parsley (whole), thyme, laurel, salt and pepper, and, after boiling the whole together, you use it—say to boil salmon. Insensibly the salmon will get a certain indefinite (the ignorant, without palate or nose, will say very indefinite) flavour, which will please the educated.

Ude, the great French *chef*, had special varieties of Court-Bouillon made with wine; but I do not think I shall add anything to the principle involved in the use of such a liquor by enlarging further on it. You must now go tc the Cookery Book.

TO STEW.

Soups.

Meat is composed of fibre, fat, gelatine, osmazone, and albumen. In making stock you will remove the scum (fat and albumen) as they rise to the surface. You will find more osmazone in old than in young animals, more in brown than in white meats. It is this element which makes your stock fragrant. Albumen is of the nature of white of eggs. You may dissolve it in cold or tepid water, but it will coagulate in water at boiling or a little under boiling-point (212° Fahr.). If you put meat in a stock-pot with the water boiling, you will form a crust or shell outside the meat, and prevent the gelatine and osmazone from dissolving. Result—a poor stock.

Bones are important in the stock-pot, as they contain, weight for weight, eight times the gelatine in meat. You should break them. Gelatine has no taste, and only in conjunction with osmazone affords a savoury stock.

Illustrating, then, by this verb the utensils named in their place—viz. stock-pot, pipkin, stewpan, &c.—I at once borrow from the recent Cantor lecture by Mr. Mattieu Williams, F.C.S., because nothing that I can say (with an exception that will be seen in a footnote) can better describe what the process of stewing is, and how deplorably deficient we are in it.

"The prevailing idea in England is that stewed meat only differs from boiled meat by being kept in the water for a longer time—that stewing is simply protracted boiling. I venture, nevertheless, to declare the total fallacy of this, and to assert that, so far as flesh food is concerned, boiling and stewing are diametrically opposite, as regards the special objects to be attained. In boiling a joint—say, a leg of mutton—the best efforts of the cook should be directed to retaining the juices within the meat, and allowing the smallest possible quantity to come out into the water. In stewing, the business is to get as much

as possible out of the meat, to separate the juices from the meat and convey them to the water. This is the case, whether the French practice of serving the liquid *potage*, or *bouillon* as a separate dish, and the stewed meat or *bouilli* as another, or the English and Irish fashion of serving the stewed meat in its own juices or gravy, as in the case of stewed steak, Irish stew, &c. The cruel murder that is commonly perpetrated upon good mutton chops, in preparing Irish stews, is very deplorable. The chops are put into a saucepan in water, and the water is *boiled* or '*simmered*,'* i.e. kept at 212°, whereby the albumen is at once coagulated, thus hindering the ready exosmosis of the juices. This is continued until both albumen and fibrin are so much hardened that they contract (as the white of egg does when used as a cement). The meat curls up curiously in consequence of this contraction, the albumen is made to resemble gutta-percha, and the fibrin to resemble cotton wool, before the extraction of the juices is completed.

"Not so with the frugal stew of the poor French peasant, who does more with one pound of meat, in the way of stewing, than the English cook with three or four. The little bit of meat, and the large supply of vegetables, are placed in a pot, and this in another vessel containing water —the *bain marie*. This stands on the embers of a poor little wood fire, and is left there till dinner-time, under conditions that render boiling impossible, and demand little or no further attention from the cook; consequently, the meat, when removed, has parted with its juices to the *potage*, but is not curled up by the contraction of the hardened albumen, nor reduced to stringy fibres. It is tender, eatable, and enjoyable, that is, when the proper supply of saline juices of the meat, *plus* the saline juices of the vegetables, have been taken into the system.

"Eaten alone, like our roast beef, it would be like the bone soup offered to the dogs by the academicians; but

* My idea of the word "simmer," as will have been seen, is that it represents the action of water at 158° to 165° on meat, and not that of water near boiling point.—S. B.

eaten with these juices, it is wholesome, and sufficiently savoury. Whether the *potage* and the meat should thus be separated, or whether they should be stewed together, as in an Irish stew, &c., is merely a matter of taste and custom; but that a stew should never be boiled, nor placed in a position on the fire where boiling is possible, should be regarded as a primary axiom in cooking where flesh meat is concerned.

In making soups or stewing a dish, our object is the reverse of that described under Roasting, Baking, or Boiling. We want no crust or shell around the inner fibrine and juices, but we desire to take these out and combine them with the more or less liquid surrounding them. In no case and for no purpose do we want them to be submitted to boiling heat, because we want no coagulation to take place. The better to act on it, beef should be cut up small.

The following is what Count Rumford said on the subject:—

"It is natural to suppose that many of the finer and more volatile parts of food (those which are best calculated to act on the organs of taste) must be carried off with the steam when the boiling is violent; but the fact does not rest on these reasonings. It is proved to a demonstration, not only by the agreeable fragrance of the steam, which rises from vessels in which meat is boiled, but also from the strong flavour and superior quality of soups, which are prepared by a long process over a very gentle fire.

"In many countries, where soups constitute the principal part of the food of the inhabitants, the process of cooking lasts from one mealtime to another, and is performed almost without either trouble or expense. As soon as the soup is served up, the ingredients for the next meal are put into the pot (which is never suffered to cool, and does not require scouring); and this pot—which is of cast-iron or earthenware—being well closed with its thick wooden cover, is placed by the side of the fire, where its contents are kept simmering for many hours."

To make a soup, whether it be thick or whether it be clear, you must first have stock, or broth. Mrs. Reeve thinks (and I quite agree) that where it be possible, a kitchen should have two stock-pots, one for making broth from fresh meat, the other in which carcases of roast chickens, game, rind of bacon, bones, &c., are thrown. Perhaps if you have the earthenware pot described among the utensils, it may be held to represent this second pot and be utilised for other than fresh meat. Copper is better than iron, and next to copper is earthenware.

You may make stock from beef, mutton, or veal, or any two of them, with chicken or the trimmings of chicken, if convenient. The fresher the meat the clearer the broth. The proportion of meat to water is about one pound to one quart. (*Reeve.*) The amount of bone to meat should not exceed one sixth.

You will let your meat simmer in the stock-pot for five hours, clearing off the scum as it rises, and you will introduce your vegetables when the skimming is finished.

Whatever vegetables you put in you will recollect that their purpose is to give a *general* flavour and not a predominant one. Nor is it intended that these vegetables are put in to be reproduced at the table. In cases where you have a vegetable, clear soup like Julienne, you cook your vegetables apart and add this broth.

All good cooks make their broth or stock the day before it is required, straining and putting it away carefully in an earthen pan in a cool place.

"To give a little colour," says Soyer, "as required for all clear soups, use a little brown gravy or browning, but never attempt to brown it by letting it colour at the bottom of the stewpan, for in that case you would destroy the greater part of the osmazone (the savouring element in meat)." The general consensus of opinion among the best cooks is that you should leave the pot uncovered. Towards the close, when the skimming is complete, you may put the lid partially, not wholly, on. Yet this view is not universal, and the very experienced lady superintendent of one of

the cooking school branches who has had lessons from good *chefs* writes thus to me:—"The *chef* at the Junior Carlton, also the *chef* at the Adelphi Hotel in Liverpool, and the late Monsieur Blanchet, of York, all keep the lids off their stock-pots; they say lid on makes soup cloudy and poor. I don't find it so. They say, with lid on the steam drops and so weakens the soup. I think it wastes a great deal of the flavour and certainly does not make it clearer. I also find that if the vegetables are put in only during the last hour-and-a-half, and the onion not skinned or fried, it makes a much better and fuller flavoured soup, as by long cooking the vegetables absorb a great deal of the flavour of the meat, and much of their own is certainly lost. Another thing I think cooks make a mistake in is, they say to boil greens a good colour you must leave the lid off. I find it does not make any difference; all they want is plenty of room and water, and certainly it helps to prevent any smell."

For all this, the profound respect I have for the late Monsieur Blanchet leads me to opine that nothing he did could be wrong, and *he kept the lid off.*

"The secret of making soup is to begin with cold water, to bring it slowly to the boiling-point, a mere ripple on the surface, to let it simmer gently and continuously for hours, never boiling up and never ceasing to simmer. On these three points—the gradual production of the heat, the moderation of the boiling (simmering) and keeping it up to the end—the flavour and clarification of the broth largely depend, and it is easy to manage this in an earthen vessel. But it is just as possible with an iron or copper stock-pot. It may not be so easy upon an open fire, but there is no difficulty whatever on the closed ranges which are now so common. There is another needless direction—soup should never be greasy. Every particle of fat should be removed. It is tedious to do so, however, by the ordinary process of skimming, and so we are sometimes advised to make the broth beforehand and to make a supply for two days. When the broth cools the fat will cake on the surface and then be

easily removed. The advice is good up to a certain point. It saves labour to make a good supply of broth at a time; it loses nothing in two days, even in hot weather, if kept in clean fresh vessels. But there is a simple mechanical contrivance to get rid of grease, which ought for ever henceforth to render the little eyes which appear on the surface of soup an impossibility. All the fat rises to the top of the stock-pot; if there is a tap at the bottom of it, the broth will flow out without a particle of grease. Common sense will tell the cook to beware of salt. It is well to put it in the stock-pot from the beginning, because it helps to make the scum rise; but what is barely enough for a full stock-pot may be a great deal too much when the liquid boils (simmers) down to half. The liquid flies off in steam, but the salt remains. The advantage of sugar is not so well known. It is as much for the saccharine matter which they contain as for anything else that onions, carrots, and turnips, are so necessary to the stock-pot. A little pinch of sugar at table is often a wonderful improvement to a tasteless soup. But a soup too sweet is sickly, and the cook must be very careful in applying it to the stock-pot. She must take into account also the sweetness of the caramel with which she will probably have to give the finishing touch of colour to the soup before sending it to table." (*Dallas.*)

"There are four different broths—two simple and two double—which are the foundations of nearly all the soups which can be imagined.

"1. Beef broth, or *bouillon;* 2. Double broth, or *consommé;* 3. Veal stock, or gravy (in French, *blonde de beau*—another double broth); and 4. Fowl broth, which is simple. There is a remarkable difference of opinion as to the quantity of cold water to be added to beef and beef-bone in order to make broth or *bouillon.* A pound of water is exactly a pint, and whereas some authorities (Liebig, Dubois, and Bernard, the latest) declare that a good broth requires equal quantities of solid and liquid, a pound of the one to a pint of the other—the most recent authority of all, and a very great one too (Jules Gouffé), recommends in one receipt

2¾ pints, in another 3½, in a third no less than 4 pints or pounds of water to the pound of beef. Here is an immense range, and between these extremes there is immense variety of opinion; the difference is incalculable between a broth made by adding a pint of water, and one made by adding four pints, to every pound of beef. And observe that the difference goes further than the simple broth or *bouillon;* it affects the character of the double or consumed broth which ensues. The first point of distinction between broth and double broth is simply in strength—the liquid used for the first being cold water, the liquid used for the second being the resultant broth of the first. But it can easily be understood that simple broth or *bouillon* made from equal quantities of beef and water is stronger and better than double broth or *consommé* which has been made from *bouillon* that has been diluted with four times its weight of water. All this shows the danger of being over-precise. A good deal must be left to the judgment of the cook, who has to take into account the result which he or she desires to obtain. A middle rule was laid down by the French chemist Parmentier, in the last century: let the water be double the meat—a quart for every pound. This is the ordinary practice of French kitchens. If the *bouillon* is wanted very light, redouble the water; if strong, reduce it. Another detail, and one not less important: the difference between *bouillon* and *consommé*, broth and double broth, is not merely in strength, it is also in character. The *bouillon* is a beef broth; the *consommé* is a beef broth which has been doubled with veal and fowl—the former to give it gelatine, the latter to give it flavour. But read the receipts for making up the stock-pot, or *pot-au-feu*, and producing its broth or *bouillon.* In all of them it is stated that while the beef is the essential consideration, we are free to add to it whatever else we have at command, veal, calves' feet, the remains of fowl, a trussed fowl if we want one for table, a leg of mutton, any trimmings of meat, pig-skin, a ham-bone, or even a whole ham if that should be in the way; and some of the great cooks

(like Dubois and Bernard) insist that the grand *bouillon* to be properly made must never be composed of beef alone: it must be composed of beef, veal, and fowl, the constituents of a *consommé*, in the proportion of 6 lbs. of beef to 2 of veal and 1 of fowl." (*Dallas.*)

Velvet-Down (*Velouté*).

(Gouffé's receipt slightly altered.) Take six pounds of veal and two hens with the fillets cut off. Put them into a stewpan with a quart of stock for every pound of veal and fowl combined. Boil it, skim it, add to it two sliced onions, two carrots, a faggot of sweet herbs, a little salt, mignonette, pepper, and sugar, and thicken all till the meat is cooked, when the stock should be strained through a napkin, and freed from fat. Mix, without browning, three-quarters of a pound of clarified butter with the same quantity of flour, add the stock to it; stir it on the fire till it boils, then simmer it on the stove corner for two hours to reduce it, get rid of all grease, and pass it through a taminy.

I have spoken of stock or broth made from the stock-pot, and preserved as the basis for other soups or sauces. I will now speak of a soup that may go direct from the stew-pan to the table. This is the *pot-au-feu*, which Gouffé calls *l'ame de la cuisine de ménage* (the soul of household cookery). Some one else said of it: "*c'est la soupe qui fait le soldat;*" and Henri IV. of France did not make himself unpopular when he gave expression to the wish that each of his subjects might have a hen available for his *pot-au-feu*. This shows that divers meats may be placed therein, and you are not restricted to beef, mutton, or veal. Here again I must impress on you that simmering of the gentlest character is necessary, and that a crust of albumen, the result of boiling, is fatal.

Put in, then, what meat you like, only of the very freshest kind, say two pounds to three quarts of water (others adopt one pound to the quart); let the water be cold; when you have taken the scum off, say when the meat is two-thirds

done, add your vegetables, carrots, leeks, turnips, celery, and the hearts of a cabbage or two. Turnips are dangerous in hot weather, as they make it turn sour sooner than if absent.

Set this *pot-au-feu* in your earthen or copper stock-pot, simmer for three or, if you like, five hours.

When ready for serving, the beef or mutton is taken out and garnished with the vegetables, pickled gherkins, or caper sauce, or, if veal, as a *fricandeau* with brown gravy, or, if a fowl, with rice, after being browned in the oven.

To serve the broth or soup, place slices of bread or crust in a soup tureen, on which a portion of the broth is poured through a colander. The bread is left to soak in this, and then the tureen is filled with the rest or a portion of it.

If you retain a portion or all for next day, you have another chance to remove the fat.

So important do I consider as a national question of economical utilisation of food, and a decent civilised way of presenting it on the table of persons of moderate means, that I pursue the subject of the *pot-au-feu*, in giving you the views of Carême, the great cook of bygone days. He says, "the stock-pot of the French artisan supplies his principal nourishment; and it is thus managed by his wife who, without the slightest knowledge of chemistry, conducts the process in a truly scientific manner. She first lays the meat into her earthen stock-pot, and pours cold water to it in the proportion of about two quarts to three pounds of the meat [this proportion has been disputed, and is more likely to have approached one pound to the quart]; she then places it by the side of the fire, where it becomes slowly hot; and as it does so, the heat enlarges the fibre of the meat, dissolves the gelatinous substances which it contains, allows the albumen (or the muscular part which produces the scum) to disengage itself, and rise to the surface, and the OSMAZONE (*which is the most savoury part of the meat*) to be diffused through the broth. Thus, from the simple circumstance of boiling (simmering) it in the gentlest manner, a relishing and nutritious soup will be obtained,

and a dish of tender and palatable meat; but *if the pot be placed over a quick fire* the *albumen* will coagulate, harden the meat, prevent the water from penetrating it, and the *osmazone* from disengaging itself; the result will be a broth without flavour or goodness, and a tough, dry bit of meat."

Liebig has not told us more than this, and it comprises the very quintessence of utilising meat in the most economical and tasty form.

Julienne soup may be taken as the type of herbal soups, and therefore it illustrates a principle. A soup *à la Jardinière* differs little from it, nor one *à la Macèdoine*, and in spring you may call it *à la Printanière;* with the onion and the cabbage, it becomes *à la Paysanne* (the peasant wife's soup), and with crusts of bread and the vegetables, somewhat less in number and cut more thickly, it becomes the *croûte-au-pot.*

Vegetable *purées*, on the other hand, find a type, say, in the very well-known *crecy* (carrot soup), where you rub the cooked carrots through a sieve, and add such broth, &c., as the cookery book may advise. Parsnips, onions, Jerusalem artichokes, &c., may be treated in the same way, and each *purée* has its predominant flavour.

Of meat or game *purées* hare soup is a type, and here again you make the animal or bird that gives the name present to you the special flavour.

Broth for the Sick.

Perfectly fresh meat, beef or chicken, cut up. Add 1⅓ lb. of distilled (pure soft) water, with 4 drops muriatic acid, and ½ drachm of common salt. Mix the whole well together, and after standing an hour strain through hair sieve, letting it pass without pressing or squeezing. The first portion will be cloudy, so pour again through the sieve, and so on until clear.

Upon residue in sieve pour ½ lb. distilled water.

Do not heat and keep well cold to avoid fermentation.

TO STEW.

(*Made Dishes and Sauces.*)

Time and the application of heat in a moderate form is the basis of all success in stews, hashes, ragoûts, Irish stew, curries, and made dishes, &c.; and let no one despise "made dishes," because the term has in some way obtained a disagreeable tincture of vulgarity. It has been well observed that the national dishes which constitute the fare of millions of men are nothing more or less than "made dishes;" witness the Irish stew, the Scotch brose and haggis, the *olla podrida* of Spain, the curry of India, and the pillaw of Persia, where princesses study the art of cookery to the great advantage of their guests.

The above list, with a certain pretension to accuracy, has something rhetorical about it. The Irish stew does not belong to Ireland, and if we could really say that it was a true English dish, we should not have to seek further for something answering to the *olla podrida* of Spain or the *pot-au-feu* of France to represent the greatest nation (boasting suppressed) that the world has ever seen. But Irish stew, good as it is, does not represent a permanent dish among us. Many of us might wish that it did, and that, as a matter of fact, enter into whatever inn or hostel we might, *that*, at any rate, as a toothsome dish should be ready for us. Were it permitted me to philosophise, nothing could be more curious than to reflect on this fact, that we have no such national dish.

If Henri IV. justly gained popular applause for the mere expression of a wish that every Frenchman should have a fowl for his *pot-au-feu*, how much better it would be if one could devise some national dish that might suit all tastes. I am far from thinking this an impossibility.

I do not think it should be quite an Irish stew. I think that fewer potatoes and some cabbage might enter into it I am lost between my admiration of mutton and my leaning

in a national sense to beef, but I incline to the idea that beef, lean bacon, cabbage, onions, and a limited quantity of potatoes, with herbs and et ceteras thrown in, might form the base of an English stew which would have popularity.

Certain produce of the garden (celery) is so exceptionally better cooked than when, as with us is the rule, served raw that I depart from my rule of not giving special recipes, and will tell you how to utilise it for a tasty *plat.*

Celery.

(The dish is called celery *à l'Espagnole.*)

Select celery which is well grown, and not woolly inside; cut it into lengths of six inches, and blanch in boiling water. Line a stewpan with slices of bacon; place the celery on these, mix together four table-spoonsful of Espagnole (brown sauce) and the same quantity of broth. Simmer for three-quarters of an hour. Place the celery in the proper dish, remove the grease from the sauce and pour it round the celery.

Some people prefer celery served with a white sauce, such as you would supply with boiled chickens.

Cardoons, again, a vegetable little known in England, are excellent cooked. They are stewed first in a white sauce for three or four hours, and, after being strained, are warmed in brown sauce and served with croûtons of bread and marrow.

Aubergine has a stuffing of bread-crumbs, parsley, onions, and oil, and is excellent eating. This vegetable has become more common at Covent Garden than formerly.

Sauces.

The limits of this little Handbook do not permit me to treat at very great length of a department of cookery which, from its variety, presents to us an almost endless series of operations to be performed. When you have said that stock (see above), butter, flour, oil, parsley and all the herbs, cream and most condiments form the base of

sauces, we are as far as ever from giving you the information you may desire.

Let me, at any rate, begin by defining the distinction between butter melted (oiled butter) and melted butter (improperly so called). To the last the French give the name of white sauce, which is much more appropriate.

Oiled butter is the simplest (next to oil), as it is the cleanest, of all the sauces served. It is equally good for boiled fish or for asparagus. To make it, all you have to do is to warm your saucepan in warm water, to take care that it is clean and dry, to put in the quantity of fresh butter required, and let it melt on the hot plate or in the *bain marie.*

This oiled butter is the base of black butter, a sauce almost unknown in England, but invaluable to serve with skate. Here you allow it to become a rich brown, and then pass it through a strainer into another saucepan containing vinegar, salt, and pepper (three tablespoonsful of best vinegar to the ¼ lb. of butter); warm all together, and serve.

Melted butter is the basis for many English sauces. The simplest way to make it is to work some flour into the butter with a knife or spoon; then pour boiling water on them, stirring meanwhile; pour into saucepan, and just let it boil up. The great fault with English cooks is that they put too little butter and too much flour.

The white sauce of the English cooks is melted butter with milk instead of water. If it is wanted particularly rich, cream is used instead of milk. Take care of burning and boiling over. Of course you may vary this to advantage by flavouring with various ingredients and white stock.

Again, for sweet sauce for puddings, you may take melted butter, add a little sugar, the yolk of an egg, a glass of white wine, or a teaspoonful of brandy, lemon, cinnamon, etc., or colour it with currant jelly.

Another base for brown sauces is that termed in French *roux* (pronounced *roo*). It is flour browned in butter. "To make it, place in a stewpan ¼ lb. of butter, and heat it

gradually ; stir in four to five spoonsful of flour or potato starch with a wooden spoon ; let it cool a little, and then mix in your stock, taking great care that it mixes smoothly. Place it on a distant part of the hot plate, i.e. away from strong action of the fire, and let it simmer for one hour ; skim off the grease. Then put the stewpan on the warmer part of the hot-plate, that it may reduce or boil down. The sauce must not be too thick, or too thin, or too dark. Pass through a tamis, and use for mixing with flavour sauces. Remember that flour and water are not made savoury by butter alone, and that flour and water slightly cooked, and with a surface of butter, is not a sauce, but a nauseous substitute for sauce." (*Reeve.*)

It is convenient to keep flour ready browned in a bottle. Corn flour mixes more smoothly and is better than potatoe starch. A little amber gelatine previously soaked in cold water adds much to the richness of any sauce or gravy.

For sauces you require the measuring-glass mentioned under the head Weights and Measures, as by accurate proportion in blending flavours, combined with care in using fire, can you alone succeed.

Here you will find the faggot or bunch of fine herbs another essential base for refined sauces.

For particulars of what a faggot of herbs consists, I must refer you to the division "To Flavour."

In piquant sauces which are so varied you employ lemon-juice, vinegar, shallots, capers, &c.

If I were to give you the names of the most prominent known sauces, with their ingredients, you would realise how easy it may be to make two dishes in a very simple meal in discord one with the other ; as, for instance, if you were to treat your guest to grilled salmon with *sauce tartare*, and at the same repast inflict on him some dish with which Rémoulade sauce was served, he or she would think that you had a singular aptitude for the use of mustard flour ; or, supposing you gave him vermicelli soup, with grated Parmesan handed round, and afterwards turbot

with a Milanaise sauce (in which Parmesan appears), he might think that your views on the flavour of cheese were monotonous.

Hold, if possible, to this leading principle in devising a dinner, that the sauces that may form part in it must be diverse, and that no guest shall be able to recall a flavour already observed at the same repast.

You may with advantage follow the French in dividing your sauces into white and brown, and you will afterwards subdivide them. The French call their brown sauce *Espagnole*, because at one time Spanish tastes prevailed, and introduced the Montanche hams into their old brown sauce. Their white they call *Velouté*, and from these spring divers others.

These so-called white may be yellow (yolk of egg) or red (tomato); they are still white sauces in the language of the kitchen, being based on decoction—sometimes a very long decoction.

The difference between white and brown sauces is wholly a question of roasting (see effect of roasting coffee under the verb "To Roast"). Why this should be can be determined by oiling one piece of butter and roasting the other. The roasted butter will present to you a fragrance which has hitherto been hidden. I use the word roasting here in the sense that we roast coffee.

White sauces are the result of decoction, and no other heating process.

We should never have heard of sauce *à l'Espagnole* but for the existence of Spanish hams; and, so long as you introduce highly smoked ham into your brown sauce, you may call it Spanish, but not otherwise. Dallas says: "The introduction of the Spanish ham into the stock-pot for brown sauce is but one of many ways of getting the taste of the fire. Ham has been smoked, and a certain vapour of creosote and pyroligneous acid has been incorporated with it. The roast flavour which through the Spanish ham is supposed to improve a brown sauce is a modification of charred pinewood. Knowing this, we can rate at its

true worth the direction of the French cooks to put ham into all sauces and soups which are to be very good. The introduction of ham, or of anything smoked, in however faint a degree, into white sauce, is opposed to its character. It is quite possible that the creosote in the ham may be too feeble to do any harm: the question is, what good does it do?"

Some remarks by Dallas on Mirepoix sauce seem to me to involve a principle, and therefore I give them you in full. Like everything he wrote, they are replete with information, "Take two carrots, two onions, two shalots, two bay leaves, a sprig of thyme, a clove of garlic; mince them very small with half a pound of fat bacon, and half a pound of raw ham, and pass them in butter with pepper and salt. The Mirepoix is from this moment complete." [Mirepoix, I ought to add, is called from the Duc de Mirepoix, one of the Court of Louis XV.] "It will afterwards, according to need, be moistened and heated with wine, and then it will be a Mirepoix of white wine or of red—to be added to stock or sauce, to simmer in it and give it a flavour."

"*The published recipes say nothing about the mincing.* (Here is the principle referred to.) The direction is to simmer the Mirepoix for a couple of hours in order to extract the flavour, and then to strain it. On the other hand, it will be found that to mince the Mirepoix fine with a three-bladed mincing-knife will, in ten minutes, save a vast amount of time in cooking. It may require two hours to cook an onion or a carrot whole, and to extract all their flavour, but onions, carrots, and bay leaves, reduced to minute particles, yield all their excellence in a minute or two. In another point the foregoing receipt differs from the received authorities. They enjoin a quantity of veal and much more ham. But the veal is waste—there is little or no flavour in the infant beef, and its only use is to render the Mirepoix gelatinous. There is not the same objection to the ham; but it is not too much to say that, since Spanish notions on cookery became fashionable in France now nigh two hundred years ago, the great cooks of

Europe have become demented about ham, and have made all their sauces to run upon gammon."

Among the white sauces are comprised horse-radish mayonnaise, fennel, gooseberry, sorel, asparagus, mint, caper, mushroom, tomato, apple, onion, vegetable marrow, &c.

Mint Sauce.

Looking at the prevalence of lamb for one-fourth of the year and the just esteem in which it is held when cold, it is singular that the only sauce that goes with it should, as usually made, be unworthy of the name. I allude, of course, to that of mint. The restaurateur and the innkeeper would lead you, by their specimens of the article, to suppose that mint sauce was a boat full of indifferent vinegar into which a pinch of mint had been dropped to give it a name, and half a pinch of sugar, because some tradition had indicated the latter. Such a sauce represents the crimes of a portion of cooking humanity, ignorance and parsimony.

Mint sauce, when made, should be, as we say of rich cream, so thick that a spoon may almost stand in it, that is, you must not spare the mint but you may the vinegar, and your proportion of pounded white sugar should be so large that you produce a sub-acid flavour. You should never make your mint sauce till near the time of serving.

In the above remarks I endeavour to enforce a Principle, viz.:—that as extravagance is to be denounced, so parsimony is to be shunned, and that of all things in this world a sham sauce should never be concocted by the cook or served by the host.

Béchamel sauce is one of the divisions of white sauces. It is simply cream and velouté, or velvet down in equal parts. (*See* Soups.)

Mrs. Acton separated her gravies from her sauces, but as a gravy is a sauce, I do not see the necessity for the division; the more so as some preparations that Mrs. Acton calls gravies form the base of important sauces.

Sauce or Stewpan.

Clean and nice as enamelled pans are, the cook should remember that they retain the heat long, and you may have your sauce, which you only intended to bring to boiling point, continue to be acted on at a higher temperature than required after you have removed the pan away from the fire.

If I now leave this subject, I shall have to recur again to many points involved when I come to the verb "To Flavour."

TO BRAISE.

You may place your earthenware pot in a *bain marie*, and the oven instead of the hot plate is sometimes utilised. Pieces of meat with gristle can be made digestible by braising or stewing, if the process is carried out by a slow fire and for the proper length of time, that is, upwards of four hours, and if it is basted about every twenty minutes with the gravy which surrounds, but does not cover the meat.

To prevent the meat from burning, a round of buttered paper cut to the size of the stew-pan may be placed on the top of the meat, care being taken that it should not drop into the gravy. Of course it must be lifted each time the meat is basted. (*Reeve.*)

"Braising is a combination of stewing and baking. The meat, which is always nearly boned, is put into a copper stew-pan with broth and vegetables, and set upon embers or upon the corner of the stove to simmer very gently. Thus far it is the easiest-going stew that can be imagined. It is at the same time on its upper surface subjected to another process of heat. The lid is tightly closed upon it, sometimes with clay or dough, and is in a form to hold burning embers which ought to generate upon the surface of the stew a heat, that, if applied below and in contact with the metal bottom, might burn it. Below there is a

slow stew going on ; above, the meat is in a sort of miniature oven baking and browning. It is a favourite mode of cooking with the French, and is supposed to create unusual flavour, combining the advantages of roasting and boiling. Whether it does so is another question. Braised meat is no doubt an improvement upon boiled, but it never reaches the flavour of a roast. This, however, is a matter of opinion ; and French cooks often put paper over delicate meat which is to be braised—say a fowl or turkey—to make sure that the heat of the brasier above will not give it too much of a taste." (*Dallas.*)

Mrs. Acton says that no attempt should be made to braise a joint in any vessel that is not, say, nearly of its own size.

In consequence of charcoal being a common element in the French kitchen, braising is more easily effected there, and I do not dwell at very great length on the process, as I am convinced that it will never be a popular form of cooking with us.

TO BASTE.

"The *rationale* of basting," says Mr. Mattieu Williams, F.C.S., "appears to be that it assists in the sealing, and diminishes the evaporation of the juices of the meat, the chief difference between well-roasted and ill-roasted meat depending upon this. I define the roasting and grilling of meat as processes of cookery by means of which the meat is stewed in its own juices. The flavour depends on this : no water being used, these juices are not diluted—they are, on the contrary, more or less concentrated by evaporation ; but if this evaporation be carried too far, a drying-up occurs, and this desiccation, for reasons that will be explained presently, is accompanied with toughness and indigestibility, as well as sacrifice of flavour.

"The smaller the joint, the greater the risk of such desiccation."

TO BROWN AND CLARIFY.

Soyer says—"When in business and not so much time devote to the kitchen, I used to make shift with a browning made thus, but I must add that I use a very few drops of it :—Put two ounces of powdered sugar into a middling-sized stew-pan, which place over a slow fire ; when beginning to melt, stir it round with a wooden spoon until getting quite black, then pour over it half a pint of cold water ; leave it to dissolve, and take a little for use when required. Burnt onions are used in France for this purpose."

The above is another form of caramel, which is made by browning pounded lump sugar in a stew-pan over the fire with a little broth, taking care it does not burn. It is used to colour sauces and gravies, and may be kept in a jar handy for use.

The salamander is the proper mode for browning, say, macaroni, etc. When you have not this utensil do it in front of a clear fire with any kind of tin reflector.

Clarifying is effected (1st) by skimming, (2nd) by white of egg or cold water, and sometimes by raw meat. For clarifying fat, see the observations under frying-pan (utensils).

TO FLAVOUR.

In defining the principles involved in the application of this verb, we may be said to quit science, and confine ourselves to the teachings of art, that will only produce happy results, as with a picture or piece of sculpture, when Technical Knowledge is combined with Taste.

In most, but not all cases, flavouring comes before cooking, and the technical knowledge is applied when the food is before you in a raw state, but even if you have succeeded in proportions you may afterwards spoil everything by

careless cooking. Flavour is given by Dame Nature to gratify our senses. It is one of the most legitimate pleasures in which we can indulge, always, be it well understood, in moderation. It is particularly valuable in the sick room, for by it you may tempt a patient who would otherwise refuse food. In this case, the sound old English phrase, "tickle the palate," is applicable.

Inasmuch as almost everything has a flavour of its own—I speak here of the additional flavour you impart to food by herbs, &c., or their extracts—I shall, with such exceptions only as may prove my rule, throw aside as illegitimate to my purpose manufactured sauces with which our shops team, and ask you to sieze on spices from the East or herbs from your garden, and employ your taste in utilising them.

One of the exceptions which will prove my rule will be curry powder, because you have not the materials fresh to hand by which you can make it for yourselves, and it is therefore that you shall employ a manufacture by others, if so be that you know where to purchase it.

The proper merit of a soup is the herbal flavour which it may possess. Not all soups certainly, because oyster soup, for instance, has a flavour due to oysters, and game soups the flavour of the game used. But your everyday soup, of which the liquid may be a *bouillon, consommé*, beef-tea, or broth (I use the words indifferently), resulting from the extraction of the juices of beef or mutton, will be flavoured most legitimately by the vegetables or herbs obtained from the garden.* Of extracts from herbs, or the like, which you will always keep by you, the most noted and the best is mushroom catsup. Of spices, black or red pepper, tabasco (a liquid extract from an American spice of a different flavour from, but allied to cayenne). By the combination of these with your vegetables or herbs will your taste be judged, and the art of the cook exemplified.

You must turn back to sauces to observe a great deal on

* A piece of bread on the point of your knife when peeling onions will prevent your eye-ducts being affected.

the details of flavouring, which might have come under this head, but which was perforce anticipated in dealing with them.

To succeed in flavouring you must not only be active and tasteful in the preparation of food; you must take care not to be passive in allowing defects to arise and flavour, once present, to escape by carelessness.

The following observations on this head are those to which I referred in the introduction, and are pregnant with common sense:—"One of the most conspicuous faults in English cookery is the presence of water. Sometimes the soup is little more than hot water. The boiled fish is sent up surrounded with hot water. The Irish stew has lost all savour by reason of water added to that which the vegetables in it have already yielded; and in the sending up of vegetables it is too apparent that the draining and evaporating processes have been omitted. Besides the objection that tepid water is not a sauce, there is the further objection that the water sent up has a disagreeable taste, and is unwholesome from the vegetable juices contained in it. A careful cook will press, squeeze, strain, drain, dry, or evaporate all vegetables that are cooked by boiling, and on the occasions when water is an ingredient in a dish, she will never exceed the quantity indicated. When broth is used to dilute a dish whilst it is cooking, only a small quantity is to be poured in at a time, and after that has been absorbed in stewing, a second dose may be administered. The practice of adding water to the gravy in the dish is to be severely reprehended. The gravy ought to be the pure juice from the roasted joints.

"Greasiness is a fault imputed to German cookery, not always without ground, but it is also to be met with in other countries. Grease, fat, butter, and cream, are important factors in most savoury dishes; butter and cream in sweet dishes also. Where then is this mistake when a dish is called greasy? In the case of soups, it is that the stock-pot has not been skimmed, and that the stock has not been allowed to cool till the fat cakes on the top, and can be removed. The same rule holds good with gravies and

sauces. When butter has to be mixed in with vegetables, if the butter is allowed to oil, the dish becomes greasy ; the mode of obviating this is to work flour in with the butter, and to allow the vegetables and butter and flour to be on the fire for a short time only, and not at all on a fierce fire. The overheating of fat is sure to result in oily, greasy dishes—this the cook can control. The soft, bad fat in meat, which is the result of the grazier's treatment of the animal, is not her fault. In frying, the defect of greasiness is the result either of the lard, butter, or oil, not being of the right temperature when the thing to be fried is put in it, or of the neglect of placing each thing after frying on a wire sieve, or on a paper on a dish before the fire, so that the fat which clings round may drain off on the sieve, or be absorbed by the paper placed under.

"There exists so great a difference of taste as to flavouring, that it is desirable for the lady of the house to explain to the cook what the standard of taste is to be on the following points :—

"Whether *much* pepper, curry powder, &c., are to be used in the dishes of which they are ingredients.

"Whether vinegar and lemon juice are to be used sparingly or lavishly.

"Whether spices and grocers' sauces are to be used at all.

"Whether sugar is to be put into puddings in such quantities as to satisfy those who like sweet dishes of the sweetest, or in moderate quantities, permitting addition to such as wish the dish sweeter.

"If the cook says she knows her business, the answer must be :—'You cannot know whether *we* prefer very highly seasoned dishes, or dishes of very delicate flavour ; and it is no imputation of want of skill, when I explain that we like clear soup without wine, and very little pepper ; that creams are, in our view, best without gelatine ; or that an apple tart, in which there were cloves, would be sent untouched from our table."

In France, *the standard of taste* is uniform, or nearly so, and the tradition of the kitchen may be trusted even where there is no *chef* to direct.

In England, tastes differ; the tradition prefers flavours from the *grocer* to flavours from the *garden*, and the cook's palate can rarely be trusted.

Whilst nothing can be truer than the remark that sound healthy life, whether in the animal or vegetable kingdom, is quite inconsistent with the habitual use of a highly stimulating diet, it is at the same time necessary to study the peculiarities of those palates and digestions which have to be kept in healthy order, to consult idiosyncracies, and to humour whims as far as is possible. There is neither sense nor saving in using that against which the stomach is set.

A remark by Dr. Brunton deserves to be quoted on this point :—

"Savoury food causes the digestive juices to be freely secreted; well cooked and palatable food is therefore more digestible than unpalatable, and if the food lack savour, a desire naturally arises to supply it by condiments, not always well selected or wholesome." (*Reeve.*)

Condiments.

Among the simplest condiments which play so large a part in cookery may be mentioned salt, sugar, vinegar, or its equivalent, lemon or lime juice, and mustard. These are the poor man's aids to the most ordinary forms of cooking or the preparation of food. It would be a happy thing if science could furnish us with oil at such a moderate price that we might include it among the poor man's condiments.

Certainly Nature does not, for even the richest household cannot purchase pure olive oil, and its adulteration more often takes the form of 95 per cent. of other oil. He who gets a so-called salad-oil with 40 per cent. of pure olive oil may consider himself lucky.

You will remember the many uses of sugar in the matter of flavouring. It renders watery and insipid vegetables,*

* About an ounce of white sugar to two gallons of water is not without its advantage, particularly in winter, when vegetables have less saccharine matter.

such as peas, spinach, endive, more digestible, and broths and gruels, the insipidity of which is due to their starch, become more agreeable. It tempers the acidity of certain fruits, and when employed in such small quantities as to be unsuspected, it softens as well as heightens the flavour of many *savoury sauces and ragoûts.* So employed, it forms a connecting and harmonising link between the sharpness of salt and the pungency of spice. Sugar is suitable to every temperament, climate, sex, and age. It is almost the only seasoning allowable to persons whose system is suffering from irritation, such as convalescents recovering from inflammation of the stomach, bowels, lungs, &c. (*Delamere.*)

Salt (chloride of sodium) I need not dwell on.

Vinegar is properly obtained by the acetic fermentation of wine, but it is very difficult to obtain. Ordinary English vinegar is, so far as the kitchen is concerned, a chemical monstrosity. Try and buy French vinegar from a respectable Italian warehouseman. Herbal vinegars require careful treatment and must not be boiled.

Wherever mustard is prescribed in a recipe for a sauce mustard flour is meant, and not mustard that you have made for the cruet-stand.

With reference to the very strong flavour of garlic, the "prince of the onion tribe" as I have called it elsewhere, remember that you may often get all the flavour you require, say a mere suspicion, by rubbing a knife or a dish with it.

In any case, for social reasons connected with its peculiar smell, it must be used very carefully, but there are cases in invalid cookery where it becomes indispensable.

"Onions, cloves, rocambole, shalots, and leeks, belong to the same natural family as garlic, and possess the same properties, only in a less degree. Rocambole comes nearest to it." (*Delamere.*)

Pepper, ginger, allspice, cloves, nutmeg, cinnamon, capsicum or cayenne pepper, mustard, and horse-radish, all come under the head of condiments for seasoning.

"Their importance lies in this, that as all animals are

nourished, not so much by the quantities of nutriment contained in their food, as by their power of digesting it, so whatever assists digestion, at the same time increases digestion. To maintain health and favour growth, the *two* conditions must be present—the food must contain sufficient aliment, and the stomach must have the power of appropriating that aliment. Food, however nourishing, which is not digested, renders no service to health and strength; the eater might as well have eaten substances absolutely innutritious." (*Delamere.*)

Under the verb "To Simmer," you will find some remarks on Court-Bouillon or flavoured water-broth, a very delicate form of conveying flavour to fish.

As already remarked, I have carefully excluded from these principles a recognition of the manufactured sauces sold by the grocer, for the simple reason that their constituents are unknown to me. How well you may do without them, and yet know what your flavouring shall be, if you will only take some trouble, is well exemplified in the recipe given in Professor Bradley's 'The Country Housewife,' from which I have already quoted.

A Dry Travelling Powder for Sauce, or Pocket Sauce, from Mynheer Vanderport of Antwerp.

"Take pickled mango, and let it dry three or four days in the room; then reduce it to powder by means of a grater. Take of this powder six ounces, to which add three ounces of mushrooms, dried in a gentle oven and reduced to powder by beating in a mortar; add to this a dram of mace powdered, half as much cloves powdered, or in their room, a large nutmeg grated, and a dram of black pepper, beat fine. Mix these ingredients well together, and sift them through an open hair-sieve, and half a teaspoonful, or less, of the powder will relish any sauce you have a mind to make, though it be a quart or more, putting it into the sauce when it is warm. To this one may add about nine grains of sweet basil, dried and powdered."

I do not think this recipe is less valuable because it is old, and certainly the various housewives throughout the country who supplied the learned Professor of Botany with their several recipes, seem to have had a far higher ideal before them in the matter of flavour than obtains among us at the present day. The fact is, they believed in the virtues of herbs, lemon-peel, &c., and did not depend on the grocer to furnish them with a ready-made conglomeration of spices to save themselves trouble.

On the other hand, there are plenty of what may be called store sauces, of which you know the ingredients that may safely be taken under your consideration and valued for their individual flavour.

Of such are mushroom and walnut catsup, Tarragon vinegar, eschalot or garlic vinegar, eschalot wine, anchovy sauce, mushroom powder and powder of savoury herbs, or of the faggot of herbs already mentioned. Wherever a herb is powerful, and you can present it in a liquid form, there you are secure to apportion the flavour with the greater delicacy.

A bunch of herbs (*bouquet garni*) represents that in the kitchen which in the flower-garden we should call a nosegay, but for bunch the word faggot is more in use. There are various faggots, and Dallas, in his invaluable work ('Kettner's Book of the Table'), has made the following enumeration of them :—

(1) *Faggot of Parsley.*—This is a little bunch of parsley tied up with cibols or spring onions. It is in French called a bouquet.

(2) *Faggot of Sweet Herbs.*—What the French call a *bouquet garni.* This used to be described as a faggot of parsley with the addition of a bay-leaf and a sprig of thyme. As in practice, however, when this faggot is used, there are onions or shalots besides, the cibols or spring onions of the parsley faggot come to be of small account. It is better, therefore, to leave out the cibols, and to describe it as made up of parsley, bayleaf, and thyme.

(3) *Faggot of Ravigote.*—Tarragon, chervil, burnet, and

chives. Sometimes there is parsley, but it is quite unnecessary beside the tarragon and the chervil, and it is a good illustration of the indiscriminate fashion in which cooks throw in one good thing after another. It is the old story of the artist who could paint a cypress, and therefore put a cypress into all his pictures, no matter what the subject. Parsley is a good thing, and therefore cooks will strew it everywhere.

(4) *Faggot of Duxelles.*—Dubois and Bernard have called this Fine Herbs, and Gouffé, without adopting the name, has given his opinion in favour of it. There are reasons why we should still keep to the old French name of Duxelles. Ever since Beauvilliers laid down the law, the faggot of Duxelles has consisted of equal weights of mushrooms, parsley, and shalots, minced finely together, and fried for five minutes with rasped bacon, pepper, and salt. In later times, those who can get it add an equal weight of truffles. It is a question, however, whether the quantity of parsley and of shalots is not excessive. In the mind of the inventor, the mushrooms were intended to predominate. But if to half a pound of mushrooms you put half a pound of parsley, and on the top of that half a pound of shalots, it scarcely stands to reason that the mushrooms should have much the best of it.

(5) *Faggot of Mirepoix.*—Two carrots, two onions, two shalots, two bayleaves, a sprig of thyme, a clove of garlic, half a pound of fat bacon, and possibly half a pound of ham. Chop these finely, and pass them in butter for five minutes with pepper and salt. See under Sauces "Mirepoix."

(6) *Faggot of Potherbs.*—The following receipt is nearly identical with what the French cooks call Poele, only that it wants veal and ham. "Take two carrots, two onions, two cloves, and a faggot of sweet-herbs; mince all finely with half a pound of beef fat, and melt it on a slow fire, with a little broth and salt, and the juice of at least one lemon. It will be observed that the chief difference between this and the Mirepoix is that it has less of the onion tribe in it, that it has a quantity of lemon-juice, and that fresh fat is

substituted for the smoky bacon fat. If this faggot be put into a saucepan with no broth, but plenty of water (say three quarts), together with some flour, and if it be then boiled for half an hour and strained, the resulting liquor is what French cooks call *blanc*." (*Dallas.*)

These, you will observe, involve distinct principles in the higher branches of cooking, and until you have seized the point in variety and distinction which these several faggots offer, you cannot hope to achieve success in flavouring soups, sauces, made dishes, stews, &c.

As much may be said on the point of various flavours connected with sweet dishes, which require extreme delicacy, but it is impossible for me to enlarge upon them.

Care must be taken with all sauces in which eggs are used that the egg does not curdle, which it must do if cooked over a fierce fire.

"When you are directed to use the pulp of a lemon it means that you are to pick out the pips in the first instance."

"Nec sibi Coenarum quivis temerè arroget artem
Non prius exactâ tenui ratione saporum."
Hor. Sat. lib. II ; Sat. 4.

"Let no rash novice assume that he can compose a *menu* till he has worked out the delicate theory of flavours."

or

"Let none presume to claim offhand
The dinner giving Art : in reason
He first of all must understand
The *when*, the *why*, the *how* to season."

TO SERVE.

The duties of a cook are not completed until the dish prepared has been served—that is, either placed directly on the table personally, or given into another hand for immediate placing before the person or persons who are to partake of it.

For good service you require attention to—

1. Cleanliness of the most exacting character ;

2. Heat for dish, cover, and platter where food is hot; cold, and not merely lukewarm, plates or dishes where the food is cold.

The taste which you may display in the form of your food, or the decoration which may be thought agreeable to apply to it, are quite beside "Principles." They are adjuncts, and most useful adjuncts, where labour, which means time and money, is at your disposal; but they are not necessaries, and I have endeavoured to insist only here on such principles as are equally demanded in the cottage as in the palace.

Not that in the cottage the cook should not try to do the best in serving things tastefully, as delicate appetites are much affected by it.

In serving potatoes or rice, covers should never be put on. At most a napkin or doyly may be put over to preserve them from a cold current of air. This will absorb the steam and save the food from moisture, which is repugnant to the dish.

"The order in which articles of food are eaten is also not without importance. The keeping back of the most stimulant dish until the close of a meal is an assistance rendered to digestion, which is usually retarded by the reception of sweet or insipid substances. Such may be partaken of with greater advantage when the stomach still is empty." (*Delamere.*)

To this I may add that ices are the falsest and wrongest things to be produced at the end of a repast.

It is as well also that the cook should impress on the serving man or maid what sauces attend certain fish or meats, as melted butter with fish, mint sauce with lamb, &c.

Strictly speaking, for the purposes of this Handbook, it may be said that the cook's responsibility ends here; and it certainly is not his or her fault if English fashions have brought about, in contradistinction to the simpler methods in France, an accumulation of different foods on the same plate, which are a source of anxiety to the serving man or maid. If in the dining-room we were satisfied with a dish

such as the cook may send up, we should not have one guest expecting ketchup, another anchovy sauce, and, almost all, potatoes to every dish. Even with this people are not contented, but will look for other vegetables as well, as if vegetables were produced by Nature for no other purpose than to be accumulated on a plate by the side of meat. On this point I may well quote what I said in a previous essay, viz., "that the English will not understand that a vegetable should be served, if cooked, as a *plat* to be criticised gastronomically by itself, and not as a concomitant or accident, if we may so express it, to more solid food."

And as I have spoken of English fashions in the dining-room, I cannot but say that if it were the rule that red and white wine, with an accompanying carafe of water, were placed within reach of each guest, and that each were expected to help themselves, a great labour would be taken off the hands of those who serve.

In writing this I feel that I am going beyond due bounds, because this Handbook is not necessarily written for persons who have red or white wines at their table; but even be it wholesome table beer, I insist that it should be placed within reach of each guest, and not left for the maidservant to pour out. It should be our duty and pleasure to lighten her services in every possible way.

Under this head "To Serve" I ought to include the words "service" or "course," and explain the principles which should govern the rendering of them, and I trust that it will not be thought foreign to the purpose of this Handbook. Yet I fear that any one capable and disposed to write on this subject can hardly do otherwise than assume a somewhat dogmatic tone, that may be ungrateful to an English public.

As a rule it may be said that what a "course" should be is little understood with us, as Dr. Mitchell says in the letter which appears in my work (p. 51) named in the introduction :—

"Those who are familiar with the gastronomical art and

its history, know of how much more subtle a nature is the 'course' (than as understood in England) in its true meaning of the French *service*, namely, that it is an arbitrary arrangement in the service of the dishes of a repast, with the object of setting it out in three distinct acts —three tables (*mensæ*)—each in a manner complete, yet differing in character and kind. The 'course' is an inheritance from classical times, come to us through Italy and France. It has never been understood or practised outside of western Roman civilisation. It has on that account all the more charm for those who are able to appreciate it. To such it is consequently painful to hear from the mouths of almost all in this country the term (containing as it does so much of refinement) applied to such vulgar set-outs as your 'two soups,' 'two fishes,' &c."

As this kind of criticism may be puzzling, I will give you an example of a dinner of two "courses," arranged by the great Carême, using as far as possible English terms.

MENU FOR A DINNER FOR FROM 6 TO 9 PERSONS.

Soup	Semolina.
I.	
Large piece	Beef à la Maréchale.
Two Entrées	Partridges.
	Hashed Chicken.
II.	
One dish of Fried or Roast . .	Whiting in the English way.
Two Entremets	Spinach with White Sauce.
	Madeira Jelly.
Extra	Apricot Pudding.

You will say that the fish here comes in at an odd period. The answer is that, after taking off the edge of the appetite with a light soup, the heavier foods should be attacked, and that a light food, like whiting, &c., may well come in afterwards.

More than this I will not say, because fashion and habits

are not to be changed in a day. I only want to illustrate what Dr. Mitchell means when he says that we know not what a "course" or *service* is.

PASTE AND PASTRY.

The principles involved in making these include what is subject to action of the oven or the frying-pan, and what (puddings) to the action of water.

When I have given you some very leading necessities I shall have written all that is useful to write.

Art, which cannot be described by the pen, comes in here, and such is its character that you may say, as you speak of ancient Italian art in painting or the modern French school, that this of making pastry belongs to a nation or a tribe.

The Engadine and other Swiss-Italian valleys send out proficients in it. Italy itself is not wanting, and possibly France may have the breed, but the highest qualities of the *pâtissier* are rarer in England, although Scotland is great in cakes, and, as far as I know, they do not exist in Russia or Sweden, but Germany and Austria are great in the matter of bread.

If I have insisted on cleanliness elsewhere, I must insist on it as much or more here. Your flour must be dry, your butter must have no salt or butter-milk in it, your lard must be sweet, your suet finely chopped and free from skin, and you should dredge it with flour as you chop it. You may use clarified dripping sparingly, and you may get a shorter crust by adding a little moist sugar, the yolk of an egg, or a little lemon-juice. N.B.—Your hands should be clean as if you were about to prepare a salad without the intervention of knife or spoon. (*See* Salads.)

Never use your pastry-board for any other process.

You cannot make pastry if you have not delicacy of touch.

Soyer very justly says, "The variety of pastes is to pastry

what first stocks are to soups and sauces ; . . . to succeed you must be particular in your proportions, and very careful in the mixing ; for, although there is nothing more simple if pains be taken, so will the least neglect produce a failure ; nor is it only with the making of the paste that pains must be taken, but likewise with the baking, for, as paste badly made would not improve with baking, neither will paste, however well made, be good if badly baked ; should the oven be too hot, the paste will become set, and burn before it is done ; and again, if too cold, it will give the paste a dull heavy appearance. . . . For every description of pastry made from puff paste, try if the oven is hot by placing your hand about half-way in, and hold it there about a quarter of a minute ; if you can hold it there that time without inconvenience, it would not be hot enough ; but, if you cannot judge of the heat, the safest method would be, try a piece of paste previous to baking the whole."

I may interpose here that the thermometer should be a better tell-tale, as the sensitiveness of the hand must vary with each person.

To make puff-paste, from which Soyer says upwards of a hundred different kinds of cakes may be made, I give you his process :—

" Put one pound of flour upon your pastry-slab ; make a hole in the centre, in which put the yolk of one egg and the juice of a lemon, with a pinch of salt ; mix it with cold water (iced in summer, if convenient) into a softish flexible paste with the right hand, dry it off a little with flour until you have well cleared the paste from the slab, but do not work it more than you can possibly help ; let it remain two minutes upon the slab, then have a pound of fresh butter from which you have squeezed all the butter-milk in a cloth, bringing it to the same consistency as the paste, upon which place it ; press it out with the hand, then fold over the edges of the paste so as to hide the butter, and roll it with the rolling-pin to the thickness of a quarter of an inch, thus making it about two feet in length ; fold over

one third, over which again pass the rolling-pin ; then fold over the other third, thus forming a square ; place it with the ends top and bottom before you, shaking a little flour both under and over, and repeat the rolls and turns twice again as before ; flour a baking-sheet, upon which place it, upon ice or in some cool place (but in summer it would be impossible to make this paste well without ice), for half an hour ; then roll twice more, turning it as before ; place again upon the ice (or cool slab) a quarter of an hour, give it two more rolls, making seven in all, and it is ready for use when required, rolling it whatever thickness (according to what you intend making) directed by the special recipe you are going to employ."

As the above is a somewhat difficult and extravagant formula, I would advise those of moderate means to refer to a simple cookery book for other modifications of it.

Pastry or crust for puddings that are to be boiled must be made with simpler ingredients—flour, suet, and water chiefly, the quality depending on the greater proportion of suet. You may use butter in place of suet, and you may use clarified dripping for kitchen puddings, but suet is the main principle in crusts that have to be boiled.

If you boil in a mould, line it with butter (thin), and without salt in it.

If you boil in a cloth, damp it and coat with flour, or even butter it.

According to the character of your pudding, tie up tightly or loosely. Bread and plum puddings require room to swell ; batter, on the other hand, does not.

Put away your pudding-cloths *clean and dry.*

Take care to have them of various sizes.

When you have to use eggs in pastry, look carefully to their freshness.

Batter must be mixed by degrees, so as to ensure smoothness.

Mix your dry ingredients before they are wanted. The liquid you can add at the last moment.

Place a plate reversed at the bottom of the saucepan in

which you boil your pudding, whether this is in a mould or a cloth. The cookery books will tell you to keep your pudding well covered with water when in a mould. I differ from the cookery books, and would never allow the water to be above the top of the mould. When you have tried my method, you will perceive that steam has something to do with cooking, and that a cook careless about her cloth and the buttering thereof, should leave no chance to allow water to enter the pudding and weaken its contents.

Take care that your water boils, and does not cease, and add hot water as it gets reduced.

If you dip the boiled pudding (in cloth) into cold water the moment you take it out, it will not stick to the cloth. If the cloth has been well buttered there is no need for this.

Milk is a main ingredient in a large variety of puddings. Some of these you will boil or simmer and then bake. Here you cannot be too careful about burning, and the double saucepan will become useful.

The origin of the word "pie" has been a matter of controversy. It appears to have existed before *pastie* or *pastye*, and Dallas thinks it must have been derived from *pied* and *pain*. The English form and spelling of *pied* is *pie*, as in *cap-à-pie*. To this day, on the top of a pigeon-pie, appear the feet, which would seem to be an allusion to the name, whilst *pain* might seem to have denoted the crust. Todd Johnson's Dictionary asserts that in some parts of England an apple-pie is called an apple-foot.

KICKSHAWS, OR *HORS D'ŒUVRE*.

Without exact knowledge in this particular, I assume that kickshaws is a good Saxon term for the various articles of which I am about to speak. *Hors d'œuvre* have been defined as a term for any dish which people can dispense with without injuriously affecting the service of a dinner. Taken as a whole and served simultaneously, they are

represented by the word *zakouska* in Russia, *smörgåsbord* in Sweden, and by *antipasto* in Italy, meaning a collection of prepared but, with some exceptions, little cooked dishes that are placed on the dinner or, by preference, a side-table for consumption before dinner.

Before dinner, or the principal meal, I say, in the case of Russia and Sweden, but in France as much at the breakfast as at the dinner-table.

I rather think that the *raison d'être* of this ante-prandial food differs according to climate. In the south of Europe I should divine that it was established as a whet to the appetite ; whereas in the North it has grown up as a useful stay for the appetite of the guest who arrives sharp set and hungry from the keen northern air, and has this placed before him by the ever-hospitable hosts of northern climes. I recollect myself that, after a fifteen-mile drive across the frozen gulf at St. Petersburg, we were very glad, on arriving at our destination, to spend the half hour necessary to get dinner prepared in a very large consumption of this *zakouska.*

With us this *anti-pasto* has never obtained, and in dwelling on its constituents I may be accused of making this simple Handbook a passport for the *gourmet* ; but such is not my intention. Kickshaws are a recognised article of food, and the preparation, if not the cooking, of them comes within some of the principles, the compilation of which is the *raison d'être* of this Handbook.

What are kickshaws or *hors d'œuvre?* Here I have to depart from the principle I laid down in my remarks on sauces, and include manufactured articles. But my reason may be made clear. In dealing with manufactured sauces I had to deal with unknown proportions of various condiments. In dealing with manufactured kickshaws or *hors d'œuvre,* I shall but rarely have to refer to compositions other than those recognised for their ingredients or as simple foods.

Of such are smoked salmon, cooked (or uncooked) haddock, herrings, sardines, tunny, anchovies, pickled fish,

including cockles and mussels, potted shrimps, lobster, &c., brawn, gelatine, caviare, *pâté de foie gras*, *terrines de Toulouse* or *de Perigord*, but not, as some have included, venison pasty, goose-pie, or the like.

Also are there forms of sausage, such as the Bologna and the Arles, which are eaten without further preparation.

I am uncertain under what class to rank the marrow-bone or rather the contents of it, with toast, but assuredly it can scarcely be treated as a *hors d'œuvre.*

Then we have, or perhaps I should have given them the preference, radishes, spring onions, watercress, olives, raw celery, cucumber, red cabbage, gherkins, walnuts, mangos, &c.

Of these last few are prepared, and you may think that I leave you in face with certain manufactured articles which you buy and others which you are not to be at the trouble of preparing. But this would be an error. The cook's dexterity will be shown in assorting and preparing these divers forms of food in such a manner as to make the *zakouska* or *anti-pasto* a delicate preparation for the meal to follow.

Here are a few original forms which you may serve on fancy paper.

1. Norwegian anchovies on thin strips of brown bread and butter, with radishes between, and a bunch of watercress in the centre.

2. Dried salmon in thin strips on brown bread and butter, with garden cress cut short and sprinkled.

3. Sardines scraped, boned and cut into strips, laid cross-ways on thin rounds of bread and butter cut from a French roll, with a caper in each square, and a sprinkling of chili vinegar.

4. Sardines scraped, boned and halved, laid on brown bread and butter, with the yolk and white of a hard boiled egg chopped fine, and chopped parsley, little heaps between. A few drops of tarragon vinegar on the sardines.

5. Slices of a large lemon cut thin, and a well soaked anchovy curled on each, with four or five capers in the middle, and three-cornered bits of bread and butter between ; the whole garnished with parsley.

6. Grated ham and tongue on bread and butter, with spring onions chopped fine between.

7. Prawns skinned and laid on brown bread and butter, with small lettuce-leaves between, both as garnish and to eat, and a few drops of tarragon vinegar.

8. Caviare on slices of brown bread and butter, or French roll or Vienna bread garnished with watercress.

9. Any potted meats or Bologna or Arles sausage on strips of brown bread and butter, to be treated with one drop of Tabasco sauce for each strip, and finely chopped spring onions.

SALADS.

In that quaint book, by John Evelyn ('Acetaria,' 1706), he opens by the remarks addressed by Lord Somers, P.R.S.: "I expect some will wonder what my Meaning is to usher in a *Trifle* with so much magnificence, and end at last in a fine *Receipt* for the *Dressing* of a Sallet with an Handful of *Pot-Herbs!* But yet this *Subject*, as low and despicable as it appears, challenges a part of *Natural History;* and the *Greatest Princes* have thought it no Disgrace, not only to make it their *Diversion*, but their *Care* . . . The Ancient and best Magistrates of *Rome* allow'd but the *Ninth* Day for the *City and Publick Business;* the rest for the *Country* and the *Sallet Garden.*"

But let me get on to his views about the plants. "Sallets in general consist of certain *Esculent* Plants and Herbs, improv'd by Culture, Industry, and Art of the *Gard'ner;* or, as others say, they are a composition of *Edule* Plants and Roots of several kinds, to be eaten *Raw* or *Green*, *Blanch'd* or *Candied;* simple, and *per se*, or intermingl'd with others according to the Season. The Boil'd, Bak'd, Pickl'd, or otherwise disguis'd, variously accommodated by the skilful cooks, to render them grateful to the more feminine Palat, or Herbs rather for the Pot, &c., challenge not the name of *Sallet* so properly here, tho' sometimes mention'd; and therefore, those who *Criticise* not so nicely

upon the Word seem to distinguish the *Olera* (which were never eaten *Raw*) from *Acetaria*, which were never boil'd; and so they derive the Etymology of *Olus* from *Olla, the Pot* . . . as it concerns the business in hand, we are by Sallet to understand a particular Composition of certain *Crude* and fresh Herbs, such as usually are, or may be safely eaten with some *Acetous* Juice, Oyl, Salt, &c., to give them a grateful Gust and *Vehicle* . . ." I suppose Evelyn would have classed Celery among the Olera, although he looks on Artichokes and Cardons as possible to eat without the intervention of the cook. Of Basil he says it is to be sparingly used; of Baulm that it strengthens the Memory, and chases away Melancholy, of Beet that it is laxative, of Blite (English mercury), that it is insipid, of Borrage, that it is purifying. I have not space to detail his curious analysis of all the herbs, but what he says of cucumber may interest a good many. "Cucumber, tho' very cold and moist, the most approved *Sallet*, or in Composition, of all the *vinaigrets*, to sharpen the Appetite, and cool the Liver, &c., if rightly prepared; that is by rectifying the vulgar Mistake of altogether extracting the Juice, in which it should rather be soak'd; nor ought it to be over *Oyl'd*, too much abating of its grateful *Acidity*, and *palling* the Taste from a contrariety of Particles; let them, therefore, be pared and cut in thin slices, with a *Clove* or two, of *Onion* to correct the Crudity, Macerated in the Juice, often turned and moderately drain'd. Others prepare them by shaking the Slices between two Dishes, and dress them with very little *Oyl*, well beaten, and mingled with the Juice of *Limon*, *Orange*, or *Vinegar*, *Salt* and *Pepper*. Some again (and indeed the most approved) eat them as soon as they are cut, retaining their Liquor, which being exhausted (by the former Method), have nothing remaining in them to help the concoction. Of old they boil'd the *Cucumber*, and paring off the Rind eat them with *Oyl*, *Vinegar* and *Honey; Sugar* not being so well known. Lastly, the *Pulp* in Broth is greatly refreshing, and may be mingled in most *Sallets*, without the least damage

contrary to the common Opinion, it not being long, since *Cucumber*, however dressed, was thought fit to be thrown away, being accounted little better than Poyson. *Tabernier* tells us that in the *Levant*, if a child cry for something to Eat, they give it a raw *Cucumber* instead of *Bread*. The young ones may be boil'd in White Wine. The smallest sort (known by the name of *Gerckens*) muriated with the Seeds of *Dill*, and the *Mango* pickle are for the Winter."

Of garlick (Allium), John Evelyn says in his quaint way, "dry towards excess; and though both by *Spaniards* and *Italians* and the more Southern People, familiarly eaten with almost everything, and esteemed of singular Vertue, and thought a Charm against all Infection and Poyson, we yet think it more proper for our Northern Rustics. . . . We absolutely forbid it entrance into our salletting by reason of its intolerable Rankness, and which made it so detested of old; that the eating of it was (as we read) part of the Punishment for such as had committed the horrid'st crimes. To be sure 'tis not for Ladies Palats, nor those who court them, farther than to permit a light touch on the dish, with a *Clove* thereof, much better supplied by the gentler *Roccombo*. Note, that in *Spain* they sometimes eat it boiled, which taming its fierceness, turns it into nourishment, or rather *Medicine*.

"Leeks and *Cibbols*, *Porrum*, hot and of vertue Prolifick; since *Latona*, the Mother of *Apollo*, long'd after them: the *Welsh* who eat them much are observ'd to be very fruitful. They are also friendly to the Lungs and Stomach, being sod in milk; a few therefore of the slender and green summeties, a little shred, do not amiss in composition.

"Onion, *Cefa*, *Porrum;* the best are such as are brought us out of *Spain*, whence they of *St. Omer's* had them, and some that have weigh'd eight pounds. Choose therefore the large, round, white and thin-skinn'd. Being eaten crude and alone with *Oyl*, *Vinegar* and *Pepper*, we own them in *Sallet*, not so hot as *Garlick*, nor at all so rank: Boil'd they give a kindly relish; raise appetite, corroborate the Stomach, cut Phlegm, and profit the *Asthmatical:* But

eaten in excess, are said to offend the Head and Eyes, unless *Edulcorated* with a gentle maceration. In the meantime as to their being noxious to the sight, is imputable only to the vapour rising from the raw onion, when peeled, which some commend for its purging and quickening that sense. How they are us'd in Pottage, boil'd in milk, stew'd, &c., concerns the kitchen. In our cold *Sallet* we supply them with the *Porrum*, *Sectile*, tops of *Leeks*, and *Eschalots* (*Ascalonia*) of gust more exalted, yet not to the degree of *Garlick*. Or (by what of later use is much preferred) with a *Clove* or two of *Raccombo*, of a yet milder and delicate nature, which by rubbing the dish only, imparts its vertue agreeably enough. In *Italy* they frequently make a *Sallet* of *Scallions*, *Cives*, and *Chibbols* only seasoned with *Oyl* and *Pepper*, and an honest laborious country-man, with good *Bread*, *Salt*, and a little *Parsley*, will make a contented meal with a roasted *onion*. How this noble *Bulb* was deified in *Egypt* we are told, and that whilst they were building the *Pyramids*, there was spent in this Root, *Ninety Terce* of *gold* among the workmen. So luscious and tempting it seems they were, that as whole nations have subsisted on them alone, so the *Israelites* were ready to return to *slavery* and *Brick-Making* for the love of them. Indeed, *Hecamedes*, we find, presents them to *Patroclus*, in *Homer*, as a *Regalo;* but certainly we are either mistaken in the *species* (which some will have to be *Melons*), or use *Poetick* License, when we so highly magnify them."

Again he says: "We have said how necessary it is that in the composure of a *Sallet* every plant should come in to bear its part without being overpower'd by some Herb of a stronger taste, . . . but fall into their places like the Notes in Music. . . . Thus the comical *magister cook*, introduced by *Damoxemus*, when asked πῶς ἐστιν αὐτοῖς συμφονία; What Harmony there was in *Meats?* The very same (says he) that a *Diatesseron*, *Diapente*, and *Diapason* have one to another in a consort of music."

"Oyl," says Evelyn, "should not be high-coloured nor yellow; but of a pallid olive-green."

In the early part of this Handbook I pointed out that the preparation of a salad might very well come under the head of cooking. Of course it is not strictly correct to use the term cooking to a dish that is not cooked, but prepared raw. Letting that pass, let me point out to the reader, rich and poor, gentle and simple, what a store of good food and winning palate-flavour is open to us in the use of raw vegetables.

It is not my place here to give you a recipe or lay down some rigid rule for the application of the oil and acid (vinegar), but I would point out to you that such is our universal ignorance about salads, that you may walk into any hotel or any restaurant, or almost any club, and be straightway insulted in the matter of a salad by the host of the one, the proprietor of the other, or the committee of the third. You think that I am using strong language. Not at all. The controllers of the destinies of these several institutions imagine that if you ask for a lettuce it is sufficient to present you one with the condiments—oil, vinegar, &c.—ordinarily employed. I will say nothing here of the probable absence of a chive, or be difficult because the vinegar is probably a chemical expression. What I want to illustrate as a point in the preparation, or (as I like to term it) the cooking of a salad, is that these controllers of the destinies of the several institutions above-named will present you with a wet lettuce, or other herb, and regard the existence of salad-bowls on their premises as unnecessary.

This is the insult offered daily to the traveller and the non-traveller, and it will not be until the British public become awake to the fact that a salad cannot be prepared or cooked with wet vegetables, or without a salad-bowl, that landlords will mend their ways and allow us to enjoy the fruits of the earth in peace.

Of course this means that water, oil, and vinegar don't mix well together, and, in short, that when you ask a landlord to give you a lettuce to prepare yourself, you do not want a wine-glass full of water added to it. Dallas, in his

amusing way, recounts that, failing everything, he at last got a landlord to lend him a punch-bowl, in which to make a salad.

As in the case of sauces, the rules laid down for the compilation of this Handbook preclude me from giving you general recipes. I am obliged to stick to principles, and I will endeavour to explain to you the general principles which underlie the preparation of a salad.

These are—1, that something of a fatty or oily nature should be applied ; 2, that you should have a condiment of salt, sugar, pepper (red or black) ; and that, 3, you should apply an acid (vinegar or lemon) to temper and amalgamate these elements.

Before I apply these elements to the vegetable that may be before you, I will ask you to first wash your hands, as if you were about to handle pastry for a delicate bride-cake, or as if, were such a thing possible, the bride might be prepared to kiss your hand. I cannot better enforce my idea of the wished-for cleanliness, because I want you to operate on this salad with your fingers, and to allow no knife, fork, or spoon to come between you and the preparation of it.

I will suppose the vegetable to be lettuce, and I shall ask you to carefully dry it. This you may do by swinging it about in a wire basket, but I always consider that the most effectual way is to throw the leaves into a clean cloth and shake the cloth, or swing it from front to back, stopping with a jerk, and so the cloth will take up all the watery contents.

I shall now ask you to break the leaves with your fingers. I do not advise mixing cress, &c. ; but if you like onions, merely rub the salad-bowl with one. The leaves so broken you will place in the bowl, and proceed to apply your cream or oil. Of these I hope it may be oil of the best, and I beg you to mix and turn it, always with your fingers, until every particle of the vegetable has a facing of oil.

You should now have your salt-dredger by you, and you

should sprinkle the leaves lightly, using the greatest judgment in not overdoing it.

With the pepper-mill, a recent but most happy invention, you should apply the black pepper as you have done the salt, most tenderly.

You now come to the application of the vinegar. The quantity of this is purely a matter of taste, and you must consult the tastes of those in the dining-room ; but whatever amount you are to apply, it should be done in detail. For this I have devised the use of one of those modern bottles with a peculiar stopper, such as the vendors of Tabasco sauce, or, in fact, any chemist who sells eau-de-cologne, will supply, which only permits you to fling out the contents drop by drop. With this you can apply your vinegar in detail to the several leaves or parts of your salad. Coming on the top of salt and pepper, already applied, an agreeable chemical action is produced.

But you have not finished. Still with your hands alone will you turn and re-turn the precious mixture, and you will send it up with every leaf and particle saturated with this combination of oil, acid, and condiment.

I should add that most homes where salads are prepared require bowls of different sizes. It is, for instance, a very small one that will do for preparing a salad for two, but, if you have ten persons at the table, the case is very different. There is one friend's house where I am often asked to prepare a salad for a large number, and I am obliged to make it in two bowls. As the proportions are never exactly the same, I always consider that the criticism I hear does not touch me, for I never know of which bowl the critic is speaking. One says "a little too much salt," and another "too much oil."

CONCLUSION.

In compiling this Handbook, it has not been necessary to offer an opinion on matters of mere taste. Indeed, had it

been, I should have prefaced any suggestions I might have had to make by the words I used elsewhere, when a wider latitude was allowed me in criticising the views of others. I said then, as I say now, "we must readily admit that there is no infallibility in dogmas directed against other people's stomachs." But in saying this, I am not prevented from pointing out those cases where a people (our people) have been led away from correct taste by the bountiful provision of fuel which Nature has given us.

It is not too much to say that with coal at five pounds a ton, cookery could never have fallen to the low ebb which the School of Cookery has been established to correct. In France first, and in Italy afterwards, where waste in fuel means ruin to a household, dishes are cooked by the humblest which you would gratefully seize if they appeared on the *menu* of the best club in London.

I mean by this that Fire, although an essential, may be very badly and foolishly used, and that the very difficulties in the way of those who have had to pay dearly for it, have assisted in creating the greatest national school of cookery that has ever existed. I speak of France.

I will not permit it to be said that I am advocating all the results that flow from that indigenous school, but I maintain that the processes it employs—that are employed throughout France among the lower middle-classes—involve a quality of food and economy that are not obtained in our cottages; and until a *pot-au-feu*, or its equivalent, is an institution with us, we shall not know what it is to have a national dish. Finally, let the cook be modest, and with that he or she will have a greater chance to obtain the inspiration of GENIUS.

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